The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

PRICE FIFTEEN CENTS

AUGUST 25, 1920

NONETTE

THE NATIONAL THEATRICAL WEEKLY

You've Heard Them—We Publish Them

"MY LITTLE BIMBO
DOWN ON THE BAMBOO ISLE"

The hardest kind of a song to write—the easiest kind of a song to sing—a hit for headliners—extra choruses bang up patter—perfect double—a nifty-nutty-novelty song. We handed you "You'd Be Surprised"—some hit—we're handing you one better. By Grant Clarke and Walter Donaldson.

"MY SAHARA ROSE"

The big feature of the "Ed. Wynn" show—an Oriental song that we love, the performer loves and the public loves—beautiful obligato—great double—you can close your act with this song and be sure of an encore—a high class song for high class acts. By Grant Clarke and Walter Donaldson.

"AFTER YOU GET WHAT YOU WANT
YOU DON'T WANT IT"

Without a doubt the best double song Irving Berlin ever wrote—you remember "Snooky Ookums"—Nuf sed—write in for wonderful extra choruses—great double for two girls, boy and girl, etc. By Irving Berlin.

"TIRED OF ME"

Another "Sorry I Made You Cry"—the beautiful ballad that can be sung as a "jazz song"—passed by the hardest of all censors, the "public." By Grant Clarke and Walter Donaldson.

"I LOVE THE LAND OF
OLD BLACK JOE"

Did you see the finale of the first act of the "Ed. Wynn" show—if you did, we need say nothing more about this song—if you didn't, it is the best fast 2 4 song written in a great many years—an opening or closing song of real merit. By Grant Clarke and Walter Donaldson.

"MANDY"

The great harmony wedding song—the big "Ziegfeld Follies" hit—wonderful for quartettes, trios, etc. By Irving Berlin.

"CROCODILE"

Whether you sing, play, dance or whistle—use this great instrumental hit—this is the mysterious melody you hear played everywhere.

"I'LL SEE YOU IN
C - U - B - A"

Irving Berlin's substantial song hit—a song that means to your act just what Babe Ruth means to the Yankees—further description is unnecessary—if you do not sing, have it played instrumentally. By Irving Berlin.

Irving Berlin, Inc.

1587 Broadway, Corner 48th Street **SEE MAX WINSLOW** **NEW YORK CITY**

OLD N. V. A. CLUBROOMS

PHILADELPHIA
BOSTON
PITTSBURGH
DETROIT
CINCINNATI
CHICAGO
CLEVELAND
ST. LOUIS
MINNEAPOLIS
SAN FRANCISCO
LOS ANGELES

MURRY RITTER NOW BACK IN OUR CHICAGO OFFICE

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Copyright, 1920, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post Office at New York, June 24, 1879, as second class mail matter under Act of March 3, 1879

Founded by FRANK QUEEN, 1853 | NEW YORK, AUGUST 25, 1920 | VOLUME LXVIII—No. 29 Price, Fifteen Cents, $5.00 a Year

ACTORS CALL ON A. F. of L. TO SUPPORT DRASTIC LEGISLATION

Want Traveling Managers to File Bond, Do Away With Congested Dressing Rooms and Advertise Only Those Actors Who Are Actually With Their Shows

The American Federation of Labor is to be called upon to support three legislative measures proposed by the Actors' Equity Association, with a view to correcting conditions affecting the welfare of its members. Resolutions calling for such action are to be introduced by Frank Gillmore before the State Convention of the A. F. of L., which went into session at Binghamton, N. Y., early this week.

In substance the resolutions call for legislative action in forcing managers with traveling attractions to give bond to cover a possible violation of contractual obligations, in bettering sanitary conditions in theatres in this state, and in making it illegal for managers to continue to publicly advertise the names of players otherwise than those appearing in their respective attractions.

The resolution, by which Equity purposes to hold managers to their contractual agreement, has been designed with a view to insuring members financial returns in the event of a traveling attraction stranding. The resolution follows:

"WHEREAS, The stranding of theatrical companies has not been infrequent; and

"WHEREAS, These companies often contain actors and chorus girls drawing small salaries; and

"WHEREAS, Said stranding has often occurred at distant points, and sometimes even in South America, and quite recently in Porto Rico; and

"WHEREAS, The possible fate of these people, particularly the women, is dreadful to contemplate; therefore, Be It

"*Resolved*, That all theatrical managers be legally compelled to *put up a bond* to ensure the return fare to the point at which the company was organized, before being allowed to leave the state, but that if any manager belongs to either the Producing Managers' Association or to the Touring Managers' Association, members of which, it is freely admitted, are rarely guilty of the conduct described above, why then the managers' organization, itself, shall be allowed to put up a blanket bond covering all of its members, in order to ensure the return to their place of hiring of all actors and actresses taken or sent out of the state."

According to Gillmore, this resolution is the outcome of numerous instances in which road shows have stranded, with the result that Equity has had to come to the players' aid. Several times during the past year, small companies, including groups of girls, have been left in South America and Panama. In reference to such cases, where actors have been stranded outside the United States, Gillmore said:

"It is bad enough to have our people left without resources in comparatively adjacent places, but when it comes to overseas, the matter becomes a serious menace and calls for action. All contract laborers are guaranteed return fares, and we believe the State should pass laws compelling every manager to put up a bond insuring the same thing."

The recent stranding of the Carlos Niconia Grand Opera Company in Porto Rico resulted in the Equity council formulating plans for legislative backing in the matter. The Niconia company stranded without opening. As a result, members of the company were left without any visible means of support, in a foreign country.

Prior to sailing, Niconia was held up by Equity officials and an effort made to get bond of $200 from the impresario for the safe return of the company. It was found that he could not afford to give bonds in that amount, and was finally allowed to continue with his venture after he agreed to pay the players a week's salary in advance.

During the time the girls were made to wait in Porto Rico before Equity could send them funds for their return passage, several are said to have sought other occupation. Some have remained on the Island. As a result the district attorney was acquainted with the facts of the case. No action, however, was ever taken.

The question of back-stage sanitation in theatres and the need of legislative action in bettering such, it is believed will, together with the foregoing resolution, meet with the approval of the labor delegates. Inasmuch as existing conditions in many theatres are a menace to the health of actors, every effort is to be made by the Equity Association to bring this matter to the attention of the State authorities for immediate legislation.

It is planned to do away with congested dressing rooms for choristers; to force house managers to maintain clean and healthful accommodations for all players, and to have the Building Laws so amended that under-the-stage dressing rooms will be contrary to the State statutes. The resolution follows:

"WHEREAS, In some of the theatres in the State of New York the dressing rooms where actors and actresses are compelled to change their costumes and where they spend many hours per day are unsanitary and unclean; and

"WHEREAS, There is frequently much congestion in dressing rooms, particularly when there is a numerous chorus; and

"WHEREAS, The toilets and washing conveniences in such theatres are sometimes unsanitary and a menace to health; and

"WHEREAS, New theatres are allowed to be erected wherein the dressing rooms are located in the cellar, which may be damp, unventilated and unhealthful; and

"WHEREAS, The American Federation of Labor has done much good work in ameliorating and improving nearly similar conditions in stores, factories, etc.; Therefore:

"*Be It Resolved*, That the New York State Federation of Labor calls the attention of all Boards of Health to this deplorable condition existing in some theatres, and, further, it endorses an amendment of the Building Laws, as relating to theatres, making it obligatory that all actors' or actresses' dressing rooms shall not only be sufficient in number for the

(*Continued on Page* 6)

SHUBERTS WANT RATH BROS.

That the Shuberts may resort to the courts for the purpose of retaining the services of the Rath Brothers, erstwhile Winter Garden and Century Roof acrobats, whom Flo Ziegfeld recently signed up for his forthcoming roof show, was indicated this week by Jake Shubert's instruction to his attorney, William Klein. The latter has been conferring with Ziegfeld about the Rath Brothers.

It was learned that Klein informed Ziegfeld that the Shuberts have a bona fide contract with the Rath Brothers, which claimed contract still has a year to run from next September 1. And Ziegfeld was further informed that if he attempted to utilize the Rath Brothers in the next roof show the Shuberts would positively apply to the Supreme Court for an injunction.

What course Ziegfeld intends to pursue in the matter could not be learned early this week, but that he will not forego their services without a fight may be assumed from the attitude he has thus far adopted towards the demands made by the Shuberts with respect to the Rath Brothers.

"APHRODITE" POSTER TABOOED

CHICAGO, Aug. 22.—Chief Censor Phillip Crippen has ordered a life-like picture of "Aphrodite" removed from the window of the Tysen Theatre Ticket service here. The poster, which was life size and painted in water colors, left little to the imagination, according to the censor. Needless to say, the "Aphrodite" press agent made the best of the municipal ban and today the local press is carrying the story with a reproduction of the poster, appropriately draped by staff artists.

KARA & SEK OUT OF HIP

The Kara and Sek aquatic novelty was taken out of the bill of the Hippodrome show last week. This act, which was booked in Germany by Maxim Loew, although unique to a degree, failed to hit the audience at the big playhouse. The offering consisted of a routine of stunts in which the comedian at every move is met in the face by spurts of water projected from hidden pipes. Kara and Sek, it is said, plan to enter vaudeville.

ACTOR PICKING WINNERS

LONDON, Eng., Aug. 21.—All London is agog over the turn of Ernie Whitmee, a vaudeville performer, on account of a peculiar gift of his for picking winners on the race track. Every day, as part of his act in a gag, Ernest has named the winner of a race, and every one named has won. He picked the winners of Grand National, The Derby, The Ascot Gold Cup and Stewards Cup races last week.

"WELCOME STRANGER" COMING IN

"Honey Girl," which has been at the Cohan and Harris Theatre for the past eighteen weeks, entered the last two weeks of its New York run on Monday. It will make room for "Welcome Stranger," another Sam H. Harris production which has been playing to big business in Chicago.

TREASURER MARRIES

MONTREAL, Can., Aug. 21.—Miss Bernadine Rand, of Boston, Mass., was married to Joseph K. Hartman, the treasurer of the Orpheum Theatre, Aug. 1.

"CARMINE LIPS GIRL" ATTACHED

"The Girl with the Carmine Lips," Wilson Collison's farce, which opened at the Punch and Judy Theatre, August 9, was attached last Saturday by the sheriff on a claim made by Charles Hopkins (The Punch and Judy Theatre Company), who alleges that Collison owes the Punch and Judy Theatre Company a balance of $40,099.50 for alleged breach of contract.

The show, which was attached last Saturday afternoon, was scheduled to close that evening and begin a road tour in Syracuse, N. Y., last Monday night. But early this week the show's scenery and properties were still here in the custody of a man from Sheriff Knott's office.

The warrant of attachment was granted last week in the Supreme Court by Justice Burr, a surety company's bond for $250 being annexed to the court's warrant. A summons and complaint in an action for alleged breach of contract against Collison was also annexed to the papers in support of Hopkins' application for an attachment, which was filed by Parker, Marshall, Miller, Auchincloss and Randall, attorneys for the Punch and Judy Theatre Company, the plaintiff in the action.

According to the papers, Collison, who is both author and producer of "The Girl with the Carmine Lips", entered into a written agreement with the Punch and Judy Theatre Company, July 27, whereby the company granted Collison the use of the theatre, under what is alleged to be a license, for a period of thirty weeks. Collison, it is set forth in the papers, agreed to pay a total of $45,000 or $1,500 a week in advance, for the privilege of presenting his plays at the Punch and Judy Theatre, which contains less than 300 seats.

He paid $1,500 before July 27, the complaint says, and in addition paid $3,000 more, a total of $4,500, before the show opened at the little house on August 9. On August 13, it is alleged, Collison failed to pay $1,500 which had become due on that day, and as a result, it is further alleged, the entire amount of the unpaid balance became due under what is alleged to be the terms of the contract. Collison is also credited with $406 which the plaintiff sets forth as having received from the show's receipts.

The reason that an attachment was applied for, the court is informed in the plaintiff's papers, is because Collison is a non-resident of this state, it being stated in one of the affidavits annexed to the papers that Collison's home is in Columbus, Ohio. However, Collison was served with the papers here at the Hotel Woodward.

Early this week it was stated by Louis D. Frohlich, associated with Nathan Burkan, Collison's attorney, that papers were being prepared in an application that would be made to the Supreme Court to vacate the attachment.

"ISBA" OPENS LABOR DAY

The Russian Isba, with Serge Borowski, which recently played the Belmont and Manhattan Opera House, is now in rehearsal preparatory to opening in Newark on Labor Day under the direction of Sunia S. Samuels. It will then go on the road for a tour after which it will be seen in New York.

STEINHARDT GOES ABROAD

David Steinhardt, the theatrical attorney, sailed for Europe on the steamer *New York* on Saturday.

EQUITY TO VOTE ON CLOSED SHOP FOR INDEPENDENT MANAGERS

Issue to Be Decided at Meeting to Be Held on September 3rd—Managers Looking for Means to Prevent Action

The Actors' Equity Association will meet on September 3 to vote upon the issue of a closed shop for independent managers. The meeting will, in all probability be held in Aeolian Hall.

This became known following a meeting of the Equity Association's council last week when, upon petition of nearly three hundred actors, it was decided to bring the closed shop issue to a head. The council was petitioned by the actors as a result of the failure to bring the measure to vote at either of the two preceding sessions.

Acording to officials of the actors' organization there is little doubt but that the resolution calling for a closed shop will be adopted at the September 3rd meeting. However, the measure will, in all probability, not become effective with its adoption. It was learned that the council as well as the heads of the organization favors the latter procedure.

The resolution to be introduced at the September 3d meeting follows:

"I move that because certain independent managers during the past seasons have issued standard form Actors Equity contracts, and failed to fulfill conditions, Be It 'Resolved, That the council of the Actors' Equity Association is hereby instructed to inform all independent producing managers and all members of the Touring Managers' Association that from this date on, no member of the Actors' Equity Association will rehearse or play with a person or persons who are not members of the Actors' Equity Association.' "

It is said the executives approve of the plan of holding the Touring Managers to their agreement of non-discrimination where Equity members are concerned, with a threatened enforcement of the closed shop, should any manager refuse to sign an Equity contract. This plan will no doubt be submitted for the approval of the membership at the meeting.

In the event of this suggestion not meeting with the favor of the actors, the latter will in all probability be exhorted, to set a time duration between the adoption of the closed shop resolution and the date upon which it is to become effective, that date being no later than a year hence. It is the opinion of the union's officials that the managers be given every chance to make good their agreement.

The announcement that Equity members were to vote on the closed shop measure caused a stir in the offices of the independent managers during the week. Several declared their intention of going to the bat with the union. One manager, after checking up his company and finding that he had but five members of the actors' union, seemed confident that Equity had overestimated its power in the road company field and that a showdown fight would result in the managers coming out the victors.

Members of the Touring Managers' Association stated that when Equity forced the P. M. A. contract upon them, they, the managers as a body, understood that the P. M. A.—A. E. A. agreement of an open shop was also to apply to them.

In view of this the T. M. A. will in all probability call a meeting this week and appoint a committee to wait upon Equity in an effort to straighten the matter out.

ATTEL AND BISSET BATTLE

Abe Attel, former feather-weight champion, and Joe Bisset, of the team of Bisset and Bestery, engaged in a fistic encounter last Tuesday afternoon, for the edification of those of the theatrical profession who are wont to congregate at the corner of Forty-seventh Street and Seventh Avenue.

The timely intervention of a policeman prevented any decision one way or the other. However, eyewitnesses vouch that in less time than it takes to make half a round Bisset got the worst of it. Attel, despite his retirement from the ring, was said to be in rare form. Neither were taken into custody.

Both Attel and Bisset were reticent as to the cause of the row. However, those who had ring-side seats say there was talk of an unpaid gambling debt before the gong sounded.

NEW "FROLIC" AUG. 31ST

Florenz Ziegfeld will open the new "Midnight Frolic," atop the Amsterdam Roof, August 31. The words and book of the new offering have been written by Ballard McDonald and Jack Sheridan and the music by Harry Carroll, with additional numbers by Art Hickman. Edward Royce attended to the staging under Ziegfeld's supervision.

A special feature will be a beauty contest in which the audience will adjudge who are the five most beautiful American girls.

"BROKEN WING" READY

Inez Plummer will have the chief role in the new play "The Broken Wing," by Paul Dickey and Charles W. Goddard, which will open the New National Theatre in Washington, August 30, under the direction of Sargent Aborn.

Others in the cast are Charles Trobridge, Alphonse Ethier, Myrtle Tannehill, Henry Duggan, Louis R. Wolheim, George Abbot, Mary Worth, Walter Scott and Joseph Spurin.

SAYS SHE GOT NO MONEY

According to a statement issued last week by Benjamin F. Spellman, attorney for Mme. Luisa Tetrazzini, who with Paul Daiber is named as defendant in a suit brought by the widow of Oscar Hammerstein for the return of $2,500, paid on account of the engagement of the diva at the Hippodrome on May 2. Mme. Tetrazzini received no part of the money paid by Mrs. Hammerstein.

The singer, continued Spellman, did not know until near the date that the concert on May 2 was to be rendered in behalf of the Hammerstein Memorial Fund. When she learned this, she told Daiber that the money she would receive she would give to the fund. However, she was unable to sing on that occasion. The singer had been engaged by Daiber for a certain number of concerts during last season, and he agreed to pay her a stipulated amount.

BLACKWELL SUED ON LEASE

Carlyle Blackwell, motion picture star, has been named judgment debtor in the sum of $1,259 in papers filed by Elizabeth A. Shatterton of Larchmont Manor, as judgment creditor. The plaintiff alleges that Blackwell rented her Chatterton Cottage at Larchmont and occupied it from July 1 to October 1, 1916, then vacated it and declined to make further payments of rent for the period covered by his lease. Blackwell declares that he left the premises because they were in a state of disrepair.

GOETZ HAS NEW EUROPEAN SHOW

E. Ray Goetz has a new European show that is to be produced around the holidays, with Irene Bordoni slated for the leading part, and Crawford and Broderick from vaudeville in the support. Goetz is also bringing an English comedian over to be seen in the piece. If Irene Bordoni appears in it, Grace White, who is her understudy in "As You Were," will play the part she created.

CHORUS IN FAVOR OF MERGER

Members of the Chorus Equity Association last week voiced themselves in favor of an ultimate merger with the Actors' Equity Association. At a special meeting in the Hotel Astor, on Wednesday afternoon more than a thousand choristers unanimously voted the constitution amended with a view to bringing about an amalgamation with the parent body. The actual merger will be consummated four years hence.

Inasmuch as a merger between the two associations would at the present time result in the choristers losing their basic agreement, a resolution has been adopted whereby the Chorus Equity will in the future be under the jurisdiction of the A. E. A. The strike clause contained in the choristers' basic agreement and not contained in the A. E. A. basic agreement, forestalled an actual merger until the latter organization obtains a new agreement from the managers.

With the exception of one member, the choristers offered no opposition to the merger. The dissenting voice was Benny Tieman, Hippodrome chorus boy, whose efforts to squelch the measure have been repeated. Tieman objected on the grounds that the division between the regular actor and the chorister was too wide for a proper or harmonious understanding.

As a result of Tieman's persistent efforts to sway the vote his way, the meeting was thrown into an uproar on several occasions. His final effort to squelch the measure, while the motion was in progress, brought on a wrangle with Frank Gillmore. The body, who had tired of Tieman's previously lengthy address, broke into cries of "he talks too much," "we don't want to hear him" and "make it snappy."

Paul Dullzell, the presiding officer, had considerable difficulty in bringing the body to order. The chair then declared Tieman out of order. As Tieman was about to take his seat, John Emerson exhorted the chair to let him finish his discussion. This remark from the A. E. A.'s president again resulted in a turmoil. He was answered from the floor that it was up to the meeting to decide whether or not they cared to listen again to Tieman. They declared they did not.

STAGE HANDS NABBED IN RAID

Twenty men, who according to the blotter of the West Forty-seventh Street Police Station gave their occupations as stage hands, were taken in a raid on a club in West Forty-fifth Street last Friday night, where it is alleged book-making was in progress. They were charged with playing craps and gambling for money. All were discharged in Night Court.

The names given the police are John Leary, Jack Fein, Sam Disdoll, Charles Kamp, Alfred Ryskie, Ray Harris, Dave Elliott, Herman Goldsmith, Walter Handy, George Vohres, Ambrose Cunao, H. Lee, William Bigiam, John O'Brine, Lee Merkin, Frank Harle, G. McCartney, R. Campbell, Charles Emerick and Walter Judson.

NEW HOUSE FOR ALTOONA

ALTOONA, Pa., Aug. 20.—A new theatre is to be built in the West Side business district here by the Silverman Brothers, proprietors of the Strand. Construction will not start until April of next year, and the site has not yet been announced. H. Childs Hodgens, of Philadelphia, architect, who designed the Strand, will also design the new house. Along with this announcement came one to the effect that the Victoria Moving Picture house, the roof of which collapsed recently during a heavy storm, is being rapidly repaired and will soon be reopened.

CHORUS CLAIMS SETTLED

Flo Zeilfeld last week partly settled his difficulties with his "Follies" chorus boys. At the instruction of the A. E. A.-P. M. A. arbitration board he paid them their amount of claim for one extra performance. However, he pleaded time to secure evidence in answer to other claims brought by the choristers for over-time rehearsals. This the arbitration board granted.

LAMBS CLUB FIGHT CLEARING UP

District Attorney Swann, who is still actively engaged in an investigation of the causes that led up to the fracas in the Lambs Club several weeks ago, last week intimated that John C. Slavin was dangerously injured before he left the club that morning to accompany John J. McGraw home in a taxi cab. The District Attorney stated last Saturday that he has evidence which strongly indicates that Slavin, who showed marked improvement early this week at St. Luke's hospital, where he is confined with a fractured skull, was struck in the head during what the District Attorney says was a free-for-all fight in the club house that ensued over a discussion of the merits of English and American actors. Chairs, bottles and glasses are said to have figured as weapons in the melee.

When asked whether he knew the name of Slavin's alleged assailant the District Attorney stated that he did, but that he was not prepared to mention it at this time.

It was also reported last week that the McGraw-Boyd fight in the Lambs' on August 8 was not the first one that occurred between these two at the Club. And the District Attorney stated that he is looking for members who witnessed the fist fight.

Another report credited James J. Shevlin, local Federal Prohibition Supervisor, with contemplating an action designed to have the Lambs Club legally declared a public nuisance under that section of the Volstead law which permits of such an action being started against public premises known to contain liquor. The recent seizure of fifteen cases of liquor in a taxi cab in front of the Lambs Club, from which place, it is alleged, the liquor had been removed, might be the evidenciary nucleus for such an action as Supervisor Shevlin is reported to be contemplating.

Despite his reported battered condition, John J. McGraw last week left for Chicago, where he will once more assume the managerial reins of the New York National League Baseball team, which has been playing ball since August 8 without the guidance of its manager.

Friends of John C. Slavin declared early this week that they have learned that even if the injured comedian recovers sufficiently from his injuries to leave the hospital he will never be able to act on the stage again. They say that they have been reliably informed the shock to the comedian's nervous system will affect him permanently.

It was also stated by members of the Lambs Club that the McGraw-Boyd fracas is beginning to be felt in another way at the club. Already, it was stated, several persons who had contemplated memberships in the club have asked their sponsors to withdraw their names.

"GENIUS AND CROWD" COMING IN

George M. Cohan will bring his "Genius and the Crowd" show into the Cohan Theatre on Monday, September 6, following the William Rock revue, which leaves that house to open a road tour at the Shubert, New Haven, Labor Day. "Mary," which was originally scheduled to open the Cohan, is going to Philadelphia for a short run. The latter show played there last year and the return engagement is by popular request.

DAYTON STODDARD MARRIES

Dayton Stoddard, publicity man for Comstock and Gest, was married last week to Betty Breuil of Philadelphia, a non professional, last Wednesday in New York, at the home of his cousin, Mrs. Reginald Chandor.

Barney O'Shaunnessy, morning editor of the *World* was best man.

WILSON & HOPPER FOR "ERMINIE"

George C. Tyler has placed under contract Francis Wilson and De Wolf Hopper, who will be jointly starred this Fall in a revival of "Erminie." The piece, after a run in New York, will appear during the rest of the coming season in Philadelphia, Boston and Chicago.

BDWY. TICKET BROKERS HARD HIT BY DISASTROUS SUMMER SEASON

Hot and Rainy Weather, Combined with Poor Attractions, Has Cut Sales to Lowest Point Registered in Years—Few of the Summer Shows Profitable

Ticket brokers along Broadway have been experiencing the most disastrous Summer theatrical season in five years, it was learned early this week. The Summer season, as reckoned by the brokers, began about seven weeks ago, and few of the new shows that opened during that time have proved a winner for them thus far, according to the information vouchsafed by several of the most important "specs" in the vicinity of Times Square.

The last two weeks in particular have hit the brokers a wallop which their bankrolls will feel for the next few months. During that time, for the most part, in fact, the weather was extraordinarily hot, and in addition there were a number of rainy days that contributed in no small measure to the woes of the brokers, not to mention the owners of shows along Broadway.

The "buys" alone that the various brokers got in on during the last seven weeks have easily cost them $50,000 in actual losses. Some of the brokers declare that, with the exception of Ziegfeld's "Follies," which opened before the period they complain of, but which they count in among the Summer shows, none of the Summer shows has thus far netted them a profit.

They point to William Rock's "Silks and Satins," which opened at the George M. Cohan Theatre July 15, as the first of the Summer shows which has panned out badly for them. At least two of the brokers bought in on the show while it was yet in Atlantic City, and one of these, who took thirty tickets a night for the first four weeks, tried to have his allotment cut to ten while the show was still playing in Atlantic City, previous to its opening here. The other broker did not take quite so many, but nevertheless it is known that he only has succeeded in selling each night about fifty per cent of his allotment.

Then came the "buy" on "The Girl in the Spotlight," which opened at the Knickerbocker Theatre, July 12. The deal on this show, the brokers claim, was not consummated with George W. Lederer until about a week after the show had opened. But for all the profits they have made out of the deal, it would have been better, they say, if the show had not come here as a Summer attraction.

Lew Field's "Poor Little Ritz Girl" show, which opened at the Central July 27, has thus far not panned out for the brokers as well as they hoped it would, but they claim that they will make up their hot weather losses on the show during the cooler spell of next month, by which time their "buy" obligations will have lapsed.

In the case of "Crooked Gamblers," A. H. Woods' dramatic production which opened at the Hudson Theatre July 31, the brokers disposed of their allotments on the show despite the unfavorable weather that has prevailed since it opened. At present it is listed as a sure hit.

On "Tickle Me," the Arthur Hammerstein musical production in which Frank Tinney is being featured and which opened at the Selwyn Theatre last Wednesday night, the brokers claim they have a winner which has thus far helped to assuage their grief over the other bloomers they have bought in on. A plethora of publicity, due to the distribution on the opening night of what is alleged to have been small bottles of real "hooch," and the subsequent investigation by local and federal authorities as the result of the distribution, have also helped the show's patronage considerably.

The shows that have been keeping the brokers alive during the Summer are Ziegfeld's "Follies," whose business took a flop in the last two weeks, but which, nevertheless, is doing very well for its producer as well as the brokers. "The Night Boat," is still going strong, and "The Gold Diggers" has from the very beginning helped fill the broker's coffers. George White's "Scandals of 1920," which is pulling through the Summer distinctively, has, during the last six weeks proven to be a strong Saturday night money getter for the brokers.

The fact that the brokers have lost money on their Summer "buys" does not necessarily mean that the shows have been losing money here for their producers. For the most part the shows made money, not very much, but enough to tide them over until cooler weather sets in.

CHORUS EQUITY OFFICES ROBBED

Thieves entered the building occupied by the Chorus Equity Association and the Motion Picture Section of the A. E. A. at 229 West Fifty-first Street early Wednesday morning, according to detectives from the West Forty-seventh Street Police Station, who have been assigned to the case.

The offices of both organizations were ransacked. A typewriter was taken from the motion picture organization. A cash box, locked in a desk in the choristers' executive office, was taken. The box was later found in the basement of the building, where it had been broken open, and left after the robbers discovered its contents to be only application blanks.

BAGGAGE EMBARGO DELAYS SHOW

Scores of acts have been held up and shows delayed in New York as a result of the embargo that the Westcott Express Company has declared on outgoing baggage. The agreement under which the strikers of the company last year returned to work expired Monday, whereupon they presented a new one in which more pay and shorter hours are demanded. Fearing another strike, the company on Saturday decided to call for no outbound baggage until after the employes had reached a decision as to whether or not they would again strike.

"BREVITIES" CAST COMPLETE

George Le Maire last week completed the cast of his "Broadway Brevities of 1920." In support of Dorothy Jardon, the featured player, will be Ula Sharon, Natalie Kingston, Mary Hayes, Frank DeVoe, Dave Seed, Hazel Washburn, Bettie Parker, Jay Dillon, Peggy Parker, Eddie Buzzell, Vera Grosset, Teck Murdock, Ursula Dale, Marcel Barnes, Florence Kern, Kitty Berg, Alva Fenton, Virginia Roche, Ethel Callahan, Renee Hughes and Bert Williams. Jack Mason is directing the rehearsals.

NEW SUN THEATRE OPENS

SPRINGFIELD, Ill., Aug. 16.—Gus Sun's new Regent Theatre was opened to the public last night, with a program of vaudeville and pictures. Two features of the new house are a girls' orchestra and a great pipe organ. The house is under the management of Ed Paul. "Yes or No," starring Norma Talmadge, was used as the film feature for the opening performance.

WANT BARRYMORE FOR LONDON

Alf. Haymen, who returned last week from England, has had five separate offers from as many London managements to bring Ethel Barrymore and "Declasse" to a West End Theatre.

SHUBERT WINS EVICTION SUIT

Jake Shubert last week won out in the Supreme Court over the lone tenant who has been occupying the store at No. 917 Eighth Avenue and holding up the alteration work on the entire block front which Jake Shubert holds under a lease for the next twenty-one years. Justice Hendrick vacated a temporary injunction which the tenant, Joseph Bryant, who conducts a music store there, obtained the previous week and which restrained Jake Shubert from executing an order of eviction previously obtained in the Third District Municipal Court.

The block front held under lease by Jake Shubert is on the westerly side of Eighth Avenue running from Fifty-fourth to Fifty-fifth streets. There are ten ramshackle four-story buildings with stores on the site, which Jake Shubert leased from Elizabeth Winthrop Chapman and others last December for a term of twenty-one years from May 12, 1920, at a yearly rental of $35,000 plus taxes and other charges. He is altering the site into up-to-date apartments and stores which, it is said, will net him at least $50,000 a year.

All the other tenants in the various stores and apartments vacated the premises shortly after Jake Shubert got possession of the property last May. Bryant, however, refused to move out, claiming that he held his tenancy under a yearly lease that had been assigned to him by a former tenant. And even while alteration work on the premises was going on Bryant still clung to his store, without paying any rent, as was testified, under his claim of a yearly lease. The rental for the store was $160 a month.

So Jake Shubert instituted dispossess proceedings in the Third District Municipal Court through David L. Podell, who acted as counsel for him in the case. The tenant demanded a jury, and on July 27 the case went to trial before Judge Dyer and a jury. After hearing the evidence and on motion of David L. Podell, Shubert's counsel, Judge Dyer directed the jury to return a verdict of eviction, granting the tenant a five-day stay of execution of the order.

Bryant, through his attorney, Alexander Lamont, immediately filed notice of appeal and in addition obtained from the Supreme Court a temporary injunction restraining Jake Shubert from proceeding with the eviction order. It was this temporary injunction which was last week vacated by Justice Hendrick.

The tenant has already obtained a store further down Eighth Avenue, according to photographs submitted by Jake Shubert in support of his motion to vacate the temporary injunction. In the photographs, Bryant's signs are shown on the newly obtained store advertising the fact that he will occupy the store "on or about September 1."

CHANGES IN ROCK SHOW

Aileen Stanley will leave the cast of Wm. Rock's "Silks and Satins" at the conclusion of the New York engagement as she has a number of contracts with phonograph companies to make records and her presence in New York is imperative.

Van and Corbett have been engaged for the show when it opens at New Haven September 7, the show playing there for one night, following which the following is the route: Bridgeport 3 nights, Springfield 3 nights, a week of two night stands, Pittsburg and Baltimore a week each, Philadelphia 4 weeks, Boston five weeks, and Detroit 2 weeks.

WILLARD MACK REWRITING PLAY

Willard Mack is rewriting the third and fourth acts of his new play "The Girl in the Dance Hall," which A. L. H. Woods is to produce sometime in September. Rehearsals of the first two acts are now being held.

"LITTLE OLD N. Y." OPENING

Rida Johnson Young's new comedy, "Little Old New York," will be presented by Sam H. Harris at the Broadway Theatre, Long Branch, on August 30.

MARQUARD FOND OF DIAMONDS

Rube Marquard, the big league pitcher, ex-vaudeville actor and husband of Blossom Seeley, has a penchant for diamonds other than those that figure on baseball grounds. This was indicated last week, when for the second time within a month a judgment was obtained against him in the City Court by a jeweler who claimed that the ball-slinging Rube had not paid a balance due on a diamond ring which he purchased in December, 1918.

The amount of the judgment in this case against the Rube, who, from his diamond buying proclivities might be reckoned a thoroughly urban connoisseur of the South African baubles, is $1,197.52. And it is set forth in the complaint of E Hemmindinger, Inc., the plaintiff in the action, that the curve-thrower promised in writing to pay $1,352 for a diamond ring he purchased December 7, 1918. The alleged agreement of purchase also provided that Marquard pay $250 down and the further sum of $35 per week until the full amount was paid off.

The husband of Blossom Seeley paid the initial $250, according to the complaint, but he never paid any of the installments, the last one of which became due July 16, 1919. And in addition, the complaint states, he purchased a scarf pin for $158 in January, 1919, and has paid all but $8 on the pin.

So a suit was brought against him for the alleged unpaid balance on both baubles, with the result that a judgment by default was rendered against him in the City Court.

Previously he had been sued in the City Court by Michael and Joseph Rosenthal, the Broadway jewelers, who alleged that both he and Blossom Seeley had purchased a 9 1/10 karat diamond ring for which they agreed to pay $2,300. Under the terms of that alleged purchase agreement, which was entered into November 6, 1918, the Marquards agreed to pay $50 a week until the purchase price was paid off, and not until then was the ring to become their joint property.

It is set forth in the Rosenthals' complaint that the defendants paid $1,641.36 on the ring, leaving an alleged balance due of $658.36. But there was a clause in the alleged agreement of purchase which stated that the defendants should be liable for damages in the sum of $2,000 if they failed to pay up for the ring and still retained it.

Thus a suit was brought, and when the Marquards failed to interpose an answer, the facts were presented a sheriff's jury, which returned a verdict for $2,000 against Marquard alone, for his wife, from whom he is separated at present, was not served with a summons, though designated as a defendant in the papers served on her husband.

BOYD GOING INTO PICTURES

William Boyd, who during the past week has been receiving much publicity in connection with the John McGraw-John Slavin trouble, is going into pictures. Boyd has signed to be the leading man with Justine Johnson in her first starring picture.

Boyd is the Lamb's Club member who, according to report, administered the beating to the manager of the Giants. Boyd recently closed an engagement with "Poker Ranch" in Chicago, and last season was with "A Voice in the Dark."

CORT LEASES NEW THEATRE

John Cort has leased the Davenport Theatre Building, a three story structure at 22-26 West Sixty-third street, which was started several years ago but never completed or used as a theatre, for a period of twenty-one years. The building according to the plans filed by Thomas W. Lamb, architect, is to be remodelled into a theatre at a cost of $75,000. It will have a seating capacity of 1,200 and will be ready for opening during the Christmas holidays.

"SELF-DEFENSE IN CHICAGO

"Self Defense" opens in Chicago at the Blackstone Theatre on September 4 for a run, previous to coming into New York.

NEW RAILROAD RATE HITS HARD BLOW AT ROAD SHOWS

Rehearsals Are Being Called Off and Managers Are Seeking Means to Overcome the Big Expense Incurred by New Rate

With the new railroad rate going into effect to-day and with the possibility of the managers securing a special ruling for theatrical interests hourly growing more doubtful, the outlook for this season assumes a decidedly precarious aspect insofar as road shows are concerned. As a result, there will, in all probability, be a dearth of traveling attractions playing over the one and three night stand territory.

During the week several conferences of managers were held, but no definite conclusion reached as to a plan of action. Disheartened a number of small managers have, in consequence, given up all hopes of continuing activities and canceled their bookings. However, there are some, who are of the opinion, that if a united effort is made by all concerned, including the actors the Government may lend a hand in straightening matters out.

Another source was heard from early this week when it became known several opera troupes had discontinued plans for a season's tour. The effect upon opera troupes, it is believed, will be greater than the drama, except in the case of very elaborate musical comedies. A grand opera company must carry its own chorus, orchestra and stage hands. Local theatres do not lend themselves to the handling of operatic effects.

Vaudeville will also come in for its share of added overhead which will amount to a great figure.

BOOKING SABLOTSKY TIME

Harry Padden has taken over the booking of the Sablotsky-McGurk houses, following the transfer of Simonds to book the Keith-Moss houses in New York. He will book them through the offices of I. R. Samuels, and Padden will book from the Moss office in the Broadway Theatre Building. This change of bookers will not in any way affect the booking of these houses, as the same policy will continue in force.

The houses that Padden will book are as follows: In Philadelphia he books the Cross Keys, the Alhambra and the Globe. In Norristown, Pa., the Garrick; in Pottsville, the Hippodrome; in Reading, Pa., the Orpheum; in South Bethlehem, the Palace; in Trenton, N. J., the State Street; in Baltimore, the Gorden; in Washington, the Cosmos. Fred Curtis will continue to book the Keeney houses in Brooklyn, Newark and Williamsport.

EDWARDS REVUE OPENS SEPT. 27

"Gus Edwards' Revue of 1930" opens September 27 at Atlantic City with quite a pretentious cast. After three weeks on the road, the piece comes into New York City for a run.

Some of the more important names are Mme. Ponzelle, George McKay, late of "Honey Girl," Irving Fisher, formerly with Nora Bayes, Jay Gould, formerly of "Tick Tack Toe," Jack Oysterman, Vlolet May, Sherry Louise Marshall, Hazel and Alice Furness, Irene Delroy, Vincent O'Donnell, Jeanette Tournier, Priscella Partridge, Conrad Fredericks, Aleta, Zena Moore, Louise O'Connor, Jesse Block, nine choir boys and a chorus of newly found Edwards' beauties and maybe Gus Edwards himself.

Al and Fanny Stedman will probably be added to the cast before the opening.

TWO SUITS FILED

Two suits have been brought against the U. S. Photoplay Company, Capt. F. F. Stoll, president, in the Supreme Court of Hudson County, N. J., by Harry M. Webster and Richard C. Travers. Webster is suing for $25,000 alleged unpaid salary and Travers asks $7,500 damages upon complaint of breach of contract. The suits were filed by Lyman Hess, attorney for the plaintiffs.

Scenery and properties have been attached at the Grantwood N. J., studio, pending the action of the court. The U. S. Photoplay Company was engaged on the making of a picture entitled "Determination". Webster was directing the production, while Travers played the star role.

HAYMAN BRINGS BACK PLAYS

Alf. Hayman, general manager for the Charles Frohman Inc. interests, returned last week from Europe bringing with him several English plays for production here. Among them is "Mary Rose," a new Barrie fantasy in which Maude Adams will appear around Christmas time. He also has "At the Villa Rose," by A. E. W. Mason.

4 SHUBERT HOUSES IN CHICAGO

CHICAGO, Ill., Aug. 23.—With the opening of the Old Central Music Hall on Van Buren Street as the Shubert-Central Theatre, Sept. 6, the Messrs. Lee and J. J. Shubert will have a fourth house on their Chicago list and incidentally inaugurate their seventeenth year as purveyors to the local amusement public. With the Garrick, Studebaker, Princess and Shubert-Central in operation, they will have a greater outlet for their many productions. It is their purpose to make the new addition a parlor home for drama and only the highest class of attractions and most prominent stars will be seen there. The Shubert-Central will be under the direction of John J. Garrity. The opening attraction announced is Miss Nance O'Neil in "The Passion Flower."

A SHOW FOR HARDING

MARION, O., Aug. 24.—Senator Warren G. Harding left his front porch long enough this morning to welcome a delegation of theatrical lights who came to convince the Republican nominee that a portion, if not all of the theatre world, stood ready to support him in his campaign. They were headed by Al Jolson, president of the Harding-Coolidge Theatrical league.

The party, which made the old front porch groan with their "acting" included Florence Moore, Blanche Ring, DeWolf Hopper, Alice Lloyd, Lew Fields, Valeska Surrat, Evelyn Nesbit, Lew Cody, Mildred Harris Chaplin, Jewel Carmen, Wanda Lyon, Robert Emmett Keane, Zennea Keefe, Francis White and Francine Larymore.

"LETTY" PLAYS TO $25,000

SAN FRANCISCO, Aug. 21.—Ye Liberty Playhouse, Oakland, reopened last week with Charlotte Greenwood in "Linger Longer, Letty," as the attraction, and had a banner week with a gross of $25,000 at $2.50 top prices. The house, which is under the management of John J. MacArthur, during the five weeks it was closed was completely redecorated at a cost of $20,000. Anderson's Frivolities open for the week of August 22.

ORCHESTRA PLAYERS MARRY

CHICAGO, Ill., Aug. 23.—Ted Du Moulin, 'cellist of the Chicago Symphony Orchestra, and Miss Rose Lyons, pianiste of the same organization, were united in marriage here last week, following a short courtship. The couple will continue their connections with the musical organization. They are at present appearing at Ravinia Park, Ill.

TWYMAN TO MARRY AGAIN

George B. Twyman, comedian with the J. Hodges Company, now playing Canton, Ohio, and who recently was granted a divorce, will marry Rene Vincent, prima donna in the same company, on August 29.

"NEW BOSTONIANS" TOURING

SAN FRANCISCO, Cal., Aug. 23.—The New Bostonians, to be known as The Royal English Opera Company, has started on its transcontinental tour under the direction of John J. MacArthur and Laurence A. Lambert, after a successful engagement of one week in Oakland, which in turn followed six weeks of phenomenal business in San Francisco at the Columbia.

The company was organized by Mr. MacArthur from the Gallo English Opera Company, which concluded its tour at Ye Liberty some months ago. Many changes were made in the line-up of the stars and the company strengthened. The featured players are Jefferson De Angelis, J. Humbird Duffy, Detmar Poppin, Edward Quinn; Edith Benmin, Lavinia Winn, Marie Horgan, and Eunice Gilman.

Max Bendix joined the company at Oakland and will continue as musical director.

Ben Giroux is ahead of the show and L. E. Willard is company manager. The route over the K. and E. time is one-nighters to Portland and then into the Canadian Northwest playing all principal towns to Winnipeg, where the company remains a week. The musical selections to be played are "The Prince of Pilsen" and "The Bohemian Girl" in the United States, and Gilbert and Sullivan offerings exclusively in Canada.

FRED WHITNEY SUED ON NOTE

Sydney B. Booth, at present a member of the cast of "The Checkerboard," at the 39th Street Theatre, harked back about ten years recently when he brought an action on a note against Fred C. Whitney. The suit was brought in the Third District Municipal Court, where Booth alleges there is due him $375 on a note made by Whitney.

At the office of Paul N. Turner, Booth's attorney, it was stated that the note was given by Whitney about ten years ago in payment of back salary which had accrued to Booth, who was at that time a member of the cast of an unsuccessful show produced by Whitney.

It was explained that ordinarily the note would have become outlawed by this time. But that it did not was due to the periodic renewals which Whitney made.

FANCHON & MARCO REVUE OPENS

SAN FRANCISCO, Aug. 21.—"Satires of 1920," the new Fanchon and Marco revue, had its premiere at the Curran Theatre here, last Monday, and continued to play to packed houses for the balance of the week. It is the first California production which ever played to $2.50 and $3.00 prices. In addition to Fanchon and Marco, others in the cast are Eva Clark, Lloyd and Wells, Arthur West, John Sheehan, Al Wohlman, Muriel Stryker, and the Ten Wright Dancers.

PETROVA SAILS FOR EUROPE

Olga Petrova, who last week sailed for Europe, ran amuck custom officials when she announced her intention of taking eight hats trimmed with aigrettes and bird of paradise plumes with her. The actress was informed that she could take the feathers out of the country, but could not bring them back. Finally it was decided to send the forbidden plumage to the storehouse until the actress returned to New York.

"SELF DEFENSE" CAST COMPLETE

CHICAGO, Ill., Aug. 23.—The cast selected for "Self Defense," which will begin an engagement at the Blackstone theatre Sept. 12, will be composed of Hilda Spong, Regina Wallace, Florence Earle, Anita Clarendon, Vincent Coleman, Frank Burbank, Charles Gotthold, Lionel Glenister, Walter Lewis, Joseph Allen, Harry D. Southward, Charles Abbe and others.

SUES JOE JACKSON FOR $150

Joe Jackson, tramp cyclist with the Hippodrome show, has been sued by Edgar Dudley for $150 alleged to be due him for arranging Jackson's engagement at the Capitol last Fall. Dudley sets forth in his complaint that he is the comedian's personal representative.

ACTORS SEEK AID

(*Continued from page 3*)

class of attraction playing there, but that in their erection due regard shall be paid to light, air and sanitation."

The action taken by Equity in seeking legislation to make it illegal to misrepresent to the public the names of other than those appearing in the cast of a show, is said to have resulted from the testimonial staged last Spring by the Actors' Fidelity League, when George M. Cohan and several others whose names were advertised failed to appear at any time during the performance. This incident was given wide publicity by the press and attention called to the fact that laws should be passed to forestall a repetition.

However, Equity officials state this action, while it may partly be the result of the foregoing incident, is really the direct outcome of a continued practice of local managers to replace actors who have appeared in a show during its New York run, with another company when the show takes the road, and still advertise the cast as the original metropolitan company. This Equity maintains is both an injustice to the actor and to the public. The resolution follows:

"WHEREAS, It is to the best interests of the theatre, as of other businesses, that the public be fully protected and that no misrepresentation be allowed; and

"WHEREAS, Theatre-goers often pay money to see actors whose names appear in the advertisements, and yet are out of the bill; and

"WHEREAS, In New York City, a whole company has sometimes been replaced by a new one, so that the manager can advertise it, on the road, as the Metropolitan cast; and

"WHEREAS, It is the custom of vaudeville theatres, circuses and cabarets to post the actual names of the players outside the places of entertainment; and

"WHEREAS, A wrong is done both to the public and to the actor, by the failure of the so-called 'legitimate' and musical comedy managers to do the same thing; Therefore:

"*Be It Resolved*, That the New York State Federation of Labor supports a bill compelling all theatrical managers to conspicuously post and display true names of the players of each and every performance, at the main entrance to the theatre, and also near the box office, and that any changes in the cast shall be noted on a printed slip in the program or by an announcement from the stage."

"TICKLE ME" CAST SUBPOENAED

Arthur Hammerstein's "Tickle Me" hooch hoax last week attained Federal recognition when more than a score of persons connected with the "Tickle Me" show were subpoenaed to apear before Assistant United States Attorney Matthews and explain to the government what they know about the liquor that the small bottles distributed to the audience on the opening night are alleged to have contained.

MONTREAL THEATRES START WELL

MONTREAL, Aug. 21.—"Chu-Chin-Chow" enters upon its second week at His Majesty's Theatre with a good advance sale. The Princess, with a good vaudeville bill, played to mid-season business on its opening week. The Orpheum Theatre, with Harold Hevia's Stock Company playing "Jimmy Alias James," with Edward Locke in the cast, played to good houses. Loew's and Imperial playing to the usual good houses. Gaiety Theatre opened with Rose Sydell's "London Belles" to packed House. St. Denis opens Sunday with vaudeville.

INGENUE WALKS OUT OF SHOW

Vivian Sheftall, ingenue with the "Hip Hip Hooray Girls" refused to go on at the Monday afternoon performance of the show at the Casino, Brooklyn, and walked out of the show.

Manager Geo. Belfrage selected one of the chorus girls to play her part which she did so well that she will probably be retained in the role. Mr. Belfrage stated that some domestic disagreement was the cause of Miss Sheftall's refusal to go on.

A trio has been engaged to replace the specialty done by Meyers and Sheftall.

STRIKING MUSICIANS END CONFERENCES WITH MANAGERS

Union Men Refuse to Conduct Further Negotiations with Allied Amusement Association Until a List of Its Members Is Furnished—Small Hope of Settlement

CHICAGO, Ill., Aug. 23.—All prospects of an immediate settlement of the controversy between motion picture theatre managers and striking musicians vanished on Saturday when the conference between representatives of both sides were called off.

Officials of the Allied Amusement Association, representing the managerial interests, stated to a representative of the CLIPPER, that the demands of the Union continue to be so exorbitant that a settlement is impossible, although there might be a possibility of another conference will be held late this week in an effort to end the trouble.

Union men state that they will not conduct negotiations with the Allied Amusement Association until the organization submits a list of its membership, in order that they might know with whom they are treating. This demand was refused by the managers' association.

The local outlying vaudeville and motion picture theatres continue to remain open with pictures and such vaudeville acts that can appear without the assistance of an orchestra. Phonographs and an occasional organist, break the silence of the theatre.

The motion picture operators, stage hands and electricians continue working the houses and show no signs of going out in sympathy with the musicians. For a while it was reported that the stage hands were about to strike for a raise of 50 per cent, but all was denied by officers of the stage hands organization in this city.

SAYS STUDIO WAS COLD

An interesting if not novel defense was recently interposed by Marie Stapleton Murray, a church and concert singer, who is being sued by Milton Aborn, the producer of popular priced grand opera.

Aborn is seeking to recover $175, alleging that this sum is a balance due him for vocal tuition. He sets forth in his complaint that Miss Murray agreed to pay him a total of $600 for vocal lessons extending over a period of thirty weeks. He credits her with having paid $425 of the alleged contract price.

His erstwhile pupil however, sets forth in her answer and counterclaim, filed in the Third District Court, where the suit was brought, that, as a result of Aborn's failure to furnish "a reasonably warm place in which to take singing lessons" from November 27 to January 25, 1917, she suffered throat trouble, which necessitated the employment by her of a substitute to take her place in a church choir in East Orange, N. J.

She says she was forced to expend $75 in treating her sore throat and an additional $75 she says she paid to her substitute at the church. She is therefore counterclaiming a total of $150. And if the court allows her counterclaim she will only have to pay Aborn $25.

THEATRE OWNER MURDERED

CHICAGO, Ill., Aug. 23.—Detectives from two states and a dozen cities are renewing their quest for the murderer of Charles Pacini, wealthy theatre operator of Kenosha, Wis., who was killed last week after being held up. The only clue uncovered is an army button, which was picked up at the scene of the murder. Pacini died Monday from his wounds, refusing to disclose who fired the shot, which finally caused his death. He died stating that he knew who wounded him and that he would take care of him upon recovering. Police officials are inclined to think that the theatre owner was the victim of an escaped lunatic, a former soldier, who is believed to still be in the state of Wisconsin.

Pacini on Saturday night closed his three theatres and took one of his cashiers and his ticket taker to their homes. He reached his garage at 11:30. He drove into an alley at the rear of the garage and it was here that the hold-up occurred. Pacini put up a desperate struggle with his antagonist. "I know who shot me," he said, "but don't bother me now. I'll take care of him myself."

MINIATURE TOWNS IN TWO SHOWS

The finale scene in "Little Miss Charity," which is to be seen at the Belmont Theatre, is a miniature town said to be particularly attractive and realistic. By a singular coincidence a similar scene is in "Welcome Stranger," the Sam Harris piece which comes into the Cohan & Harris in two weeks.

BOOTH TO MANAGE CENTURY

Col. Earle R. Booth, former highly salaried entertainment director of the Actors' Equity Association, it was learned last week, has been engaged by the Shuberts to manage the Century Theatre. Credence of this report is vouched for by a half score persons in whom Booth confided his future plans. The Shubert office is reticent concerning Booth's appointment to the Century.

Booth's name figured sensationally in the campaign previous to the recent Equity election. He was charged at the time by Wilton Lackaye with "grafting" from the association. Lackaye's allegations were sustained by the disclosure that Booth in addition to receiving $100 a week salary as chairman of the Equity entertainment committee also got a two-and-one-half per cent rake-off of the receipts derived from the association's benefits.

Constance Barber at the time charged Booth as an incompetent. She publicly told of the "unbusinesslike" manner in which he handled the "Sinbad" case in Chicago, with the result that Equity's well laid plans were frustrated and a strike against the Shuberts narrowly averted.

Booth is said to have been more than friendly with the Shuberts during the "Sinbad" trouble.

PLAN HAMMERSTEIN CONCERTS

Mrs. Oscar Hammerstein will present a dedicatory concert at the Manhattan Opera House when she again comes into possession of the house, on September 5.

A season of successive opera companies and ballets will be given during the coming season.

An all season of Sunday concerts will be inaugurated at the Lexington Opera House, starting September 19, under the direction of the Musical Bureau of America, Inc.

Artists already engaged are Tosca Seidl, Leopold Godowski, Max Rosen, Alessandro Bonci, Mme. Matzenauer, Miss Helen Yorke, Mischa Levizki, Carlos Enciso and Richard Czerwonky.

SHOW GIRLS TAKE COIN, IS CHARGE

Buddy Ralph and Dixie Kennedy, show girls, were locked up in the West Thirtieth Street police station Saturday night charged with grand larceny.

Harry Dignun, of Havana, Cuba, informed the police that he met the women in a cabaret and after they had parted, his wallet, containing $1,100, was missing.

MEL LEVEY MARRIED

SAN FRANCISCO, Aug. 18.—Mel C. Levey, brother of Bert Levey, and assistant manager of the Bert Levey Booking office, was married August 16 to Minnie Burns.

$10 FOR GREENWICH OPENING

Despite the fact that a $10 top scale, $11 including the war tax, will prevail at the Greenwich Village Theatre to-morrow night, which is the opening night of the "Greenwich Village Follies," the management, it was learned early this week, has thus far returned checks and money orders for upwards of 4,000 seats that have been applied for. Not only is $10 an unprecedented price for tickets to an opening performance at the Greenwich Village Theatre, but the number of applicants for seats that had to be turned down also establishes a record for that playhouse.

As a matter of fact there are but 274 tickets that are or might have been available for the opening performance, which is 100 less than the seating capacity of the house. The remaining 100 seats were distributed by the management among newspaper reviewers and editors of newspapers and other publications.

Following the opening performance a regular top scale of $4.40, including the war tax, will be inaugurated during the run of the show at the little playhouse in Sheridan Square. The latter top scale will be lowered during matinee performances.

For the last three weeks J. Murray Anderson, who is staging the show and who is also one of its authors, has been conducting rehearsals that lasted, for the most part, until late at night. He is bent on opening the show this year on the scheduled day instead of suffering the show to last-minute postponements, as was the case last year, when the initial "Greenwich Village Follies," now running in Chicago, was produced. That is why, he explained, he has been rehearsing the company very hard this year.

The following is the definite cast of principals that will open in the show tomorrow night; Savoy and Brennan, Sylvia Clark, Mona Celete, Venita Gould, Frank Crumit, Hanford and Myers, Alice Hamilton, Mary Lewis, Collins and Hart, Howard Marsh, Bankoff and Phoebe, Margaret Severn, Mazette and Lewis, James Clemons and Martha Throop. Charles Previn is the temporary musical director.

Saul Abrams, who recently returned from Chicago, where he turned over his duties as manager of last year's "Greenwich Village Follies" to Harry Bailey, former manager of the Alhambra Theatre, will manage the current "Follies" here and also act as treasurer of Greenwich Village Theatre until the show leaves for the road. Herman Fallik has been appointed assistant manager as well as assistant treasurer. Fallick was recently connected with the "What's In a Name?" show, which closed at the Lyric Theatre several months ago. Richard Richards is handling the show's press work.

BAYES SHOW TO OPEN OCT. 4

Nora Bayes will open in her new show, "Her Family Tree," October 4th at Atlantic City, and after a few weeks on the road will come into a Broadway theatre New York, for a run.

The piece, which is described as a fantastic musical play, has been written by Al. Weeks, the dramatic editor of the Detroit News, with lyrics and music by Seymour Simons.

Forty-five persons will be engaged; those of prominence already engaged are Julius Tannen, Florence Morrison, Frank Morgan, Al. Roberts, Almeda Fowler and Jerome Bruner.

FELIX ADLER INCORPORATES

Felix Adler is to become a producer this season. He was last week granted papers of incorporation. The producing company is to be known as Felix Adler, Inc. Its capitalization is $10,000.

Adler plans to produce a new musical comedy called "Kucco," which has been booked over the K. and E. time. In association with Adler in the venture are Frances A. Ross and Lyman Hess.

C. P. R. OPENS NEW OFFICE

The Canadian Pacific Railway has opened a new uptown office at No. 1547 Broadway for the convenience of theatrical patrons.

"GENIUS AND CROWD" GOOD

ATLANTIC CITY, Aug. 21.—George M. Cohan's play "Genius and the Crowd" returned to the Appolo last evening and was accorded an even warmer welcome than greeted it when offered here during Easter week. Mr. Cohan's star is Georges Renavent, the French actor, who was most cordially received.

It is seldom our pleasure to record such absolute approval given by an audience to a play, as that accorded last evening, in spite of the fact that the play itself is not by any means new in either motive or design and despite its rather awkward sounding title.

Phillippe Trava is another "great lover," but a youthful one, in his twenties, and so nauseated by the hordes of women who crowd his every move, that in desperation he is driven to run away from everything upon the very night preceding his American premiere. However, he only runs as far as Sheridan Square, taking shelter in the violin shop of an old acquaintance.

While here his disgusted manager and his close friends trap him and Robert Burr, an enterprising auto salesman, strikes upon a bargain. He informs Trava that he is engaged to Miss Van Ness, the violinist's secretary, whom Trava loved but said was the only girl who had never outwardly showed any affection toward him. Upon learning of Burr's engagement to his secretary, Trava says that he will fulfill his engagement at the concert provided Miss Van Ness is left for him. All is satisfactory and the concert is successful, as is Trava's premiere in the American music World.

Marion Coakley played the part of the young and sympathetic secretary whom the musician finally finds to be his salvation.

Frank Otto, as a peppery American business man, made almost as big a hit as Renavent. Fuller Mellish did an excellent bit as an aged violin repairer and Wright Kramer offered a few wonderful moments as a broken singer living in the memories of the past. Katherine Stewart took her part splendidly as a "great artiste" of the operatic stage. In fact, this play is peopled with real characters, each having an individuality to express and each expressing it distinctly.

KEGERREIS-PLAYERS' SUIT STARTS

Led by John Drew, twenty-five members of the Players' Club appeared in the United States District Court on Monday of this week in answer to the suit brought against them for $100,000 damages by Robert B. Kegerreis. He charges he was slandered by the defendants and that the latter entered into a conspiracy, which eventually led to his being suspended from the Players' Club.

Kegerreis, who took the stand, told Judge William C. Sheppard, that as a result of the alleged conspiracy, which started during the first days of the world war, he has been forced to seek employment other than that theatrical. Slanderous terms, he further alleges were used against him such as "traitor" and "Hun." He asserts that on one occasion Francis Wilson called him a "damned hun."

ACTOR HELD IN $10,000 BAIL

Jack Saylor, a cabaret performer, was turned over to the police of this city on Monday by the Detroit authorities, and held in $10,000 bail, in the Jefferson Market Court, in connection with the theft of $14,000 worth of silk. Saylor, it is said, alternated between acting and truck driving. While employed at the latter occupation, it is alleged that he disappeared.

The silk disappeared at the same time. Saylor was arrested in Detroit.

"NOTHING DOING" SET

The cast of "Nothing Doing," Barry Conners's new farcical comedy, has been completed. Florence Nash and Robert Ames will share stellar honors. In support will be Hugh Cameron, Annie Mack Berlein, Marion Kerby, Percival Moore, Charles Halton, Robert Bentley, Edward Poland, Frances Goodrich, Lawrence Williams and Louis La Bey. Priestly Morrison and Mrs. Henry B. Harris will direct rehearsals.

VAUDEVILLE

OPERATORS GET BIG SALARY INCREASE

$50 WEEKLY IN VAUDE. HOUSES

MONTREAL, Aug. 23.—With the granting here today of demands recently set forth by the moving picture operators, for an increased wage scale, it is believed, the threatened strike, which would have resulted in virtually every vaudeville house being closed, has been averted, despite the fact that managers and stage hands are still in a deadlock.

The moving picture operators, according to the terms of the new contract signed to-day are to receive $50 a week in vaudeville houses, where continuous performances are the rule, and $46 per week in houses operating a two and three a day policy. In straight movie houses they will get $45 per week.

While the granting of the foregoing demands seems to have clarified the situation to some extent, there is, it is said, a possibility of the stage hands forcing the issue to a strike, if their demands are not forthcoming prior to September 1st. The managers are holding out, it is said, with a view to a compromise.

The stage hands are asking for a wage increase estimated at 114 per cent over last year's scale. In the houses where there are more than three shows a day, it is asked that carpenters get $81 per week of seven days, as against the present rate of $43.50; assistant carpenters, electricians, property men and flymen, $76, present rate being $38.50; and assistant property men, $66, present rate being $24.

LOEW ANNEX FOR AGENTS

Announcement was made last week from the Loew offices, that on March 1st, when the new Loew Annex Building adjoining the new State Theatre and building is finished and opened, only agents and producers will be allowed in the building, and no agents, actors or producers will be allowed to have offices in the Loew State Building, this being reserved for mercantile, legal and other businesses. All the agents that now book through the Loew time have been allotted offices, and leases will be signed within a short while.

The new building will front on Forty-sixth street and be six stories high on Forty-sixth street, with a Broadway corner, and four stories on the Broadway side. On the fourth floor of the Broadway side, the Loew office will be located. The remainder of the building has been apportioned about as follows: Lew Cantor, Abe Thalheimer, Charles Fitzpatrick, Joe Michaels, Max Obendorf, Horwitz and Krauss who have the whole third floor, George Choos, Mark Levy, Bob Baker, Abe Feinberg, George Sofranski, Sam Fallow, Jack Potsdam, Mandell and Rose, Al Freeman and Sam Bearwitz and Irving Cooper. There will be many more assignments made before the building opens.

SMOKING ROOM FOR ALHAMBRA

The Alhambra Theatre is having a new smoking room built downstairs and the lobby is being redecorated.

The smoking room will be rich in appointments and fitted with every modern convenience; it will be opened early in September.

HINES BOOKED FOR A YEAR

Harry Hines has been signed for a two year tour of the Loew Circuit, during which time he will cover all the Loew houses from coast to coast playing full and split weeks. Abe Feinberg booked the tour.

NEW ACTS

Silvers and Sievers will be seen in a new double shortly; they will have the unusual combination of blackface and wop.

Jackson and Lloyd will shortly be seen in a new singing and dancing double.

Billy and Marion Moore will put on a new double act in the near future.

Al Raymo formerly of the "Parisian Flirts" and Harry Rogers of the vaudeville team of Anthony and Rogers, are now doing a comedy double act in vaudeville. They are booked for the Alhambra, New York, week Sept. 6.

Foster Bal, supported by A. Williams, Bessie Bruce and Millie Freeman in "Gee, Williker," a new comedy sketch, opened at the 58th Street last week.—Frank Evans.

George Karson and Girlies, a five-people dancing act, opens at Sherbrook, Ontario, on August 30th.

Karson's Five Melody Girls open on the 27th in a new singing, talking and instrumental act.

SEVEN HONEY BOYS BOOKED

The Seven Honey Boys have a new novelty minstrel offering, produced by Tommy Hyde, with which they will open their season at Keith's Theatre, Youngstown, Ohio, August 23. The comedians in the piece are "Happy" Benway and Bill Cawley. They are assisted by George Faust, "Cocky" Willison, Bill De Laura, and James O'Mara. The act is under the direction of Tom Fitzpatrick and is booked for forty weeks.

GOLF TOURNAMENT IN SEPTEMBER

At a meeting of the golf committee of the N. V. A. last Tuesday it was decided to hold the first annual golf tournament of that organization on September 1, 2 and 3. The affair will probably take place at the Mount Vernon Links. Trophies will be offered by E. F. Albee, Martin Beck, B. S. Moss, Marcus Loew, and other vaudeville executives. All members of the N. V. A. will be eligible.

NEW PAN HOUSE TO OPEN

TORONTO, Aug. 23.—The new million dollar Pantages theatre here will be opened Saturday evening, Aug. 28, with a program consisting of vaudeville and pictures. Many well known stars and theatrical managers are expected to attend. Thomas W. Lamb of New York City is the architect for the house which has a seating capacity of 3,700.

KEENEY OPENS DANCE PALACE

WILLIAMSPORT, Pa., Aug. 20.—Frank Keeney's Dance Palace was formally opened here last night, and bids fair to meet with success as an innovation in public dance halls. In addition to a spacious ball-room, the house is equipped with a buffet, restaurant, and soda fountain.

WILL BOOK BLACK & SPITZ HOUSES

The National Vaudeville Circuit, Inc., has signed a contract with the Black and Spitz Theatre Corporation of New England, whereby all the latter's acts for a period of years will be booked through their circuit.

WOOD & PHILLIPS SIGN

Charley Wood and Evelyn Phillips have been re-engaged by Kusell and Greenwald for their "Rolling Along" company which is to have an Eastern route this season.

EDDIE DARLING RETURNS

Eddie Darling, of the Keith forces, who has been under the weather for several days since his return from abroad, returned to his desk last Friday.

JUNIOR ORPHEUM ANNOUNCES ITS BOOKINGS

MANY ACTS ALSO TO PLAY SENIOR CIRCUIT

A revised list of bookings for the Junior Orpheum Circuit was given out last week, giving the names of big acts that would play that circuit, and in all probability the senior circuit as well. These acts have been routed for approximately 50 weeks' work throughout the west alone, and in many cases will play a month in each city as there will be four weeks of work in each. The list, as yet incomplete as to the entire personnel of the show is as follows:

"Flashes," Edith Clasper and Boys, Keilem and O'Dare, Reed and Tucker, Barnes and Freeman, Bobbe and Nelson, Fenton and Fields, "The Only Girl," "$5,000 A Year," William Gaxton and Company, The Cameron Sisters, Paul Decker and Co., in "And Son," Spencer and Williams, "Hello, Husband," Homer Miles and Co., Stan Stanley, "Petticoats," "Kiss Me," Murphy and White, Sabbott and Brooks, Ja-Da Trio, "The Night Boat," Victor Moore, Leipzeig, Jack LaVier, "Fixing the Furnace," The Six Kirksmith Sisters, Henry B. Toomer and Co., Dale and Birch, Ruhn and Beck, Whitefield and Ireland, Green and Parker.

Beth Bern and Co., Ned Norworth and Co., Sybil Vane and Co., Oscar Lorraine, Kenny and Hollis, Blossom Seeley and Co., Morgan and Gates, Joe Laurie, "The Magic Glasses," "Rubeville," Solly Ward and Co., Gruber's Animals, Singer's Midgets, Pilcer and Douglas, Georgia Campbell and Boys, The Swor Brothers, Nellie Nichols, Duffy and Sweeney, Jim and Marion Harkins, Frank Dobson and Sirens. "For Pity's Sake," "A Hungarian Rhapsody," Nelson and Cronin, Gene Green, "Under the Apple Tree," J. Rosamond Johnson, "Flirtation," Sheilah Terry and Co., Bothwell Browne and Co., Roscoe Ails, Owen McGivney, The Seven Bracks, and Bert Baker and Co.

PANTAGES CANCELS TWO TOWNS

The Pantages vaudeville bookings in the towns of Walla Walla and Yakima, Washington, have been cancelled and the vaudeville shows on this time will not be shown in these towns.

They are split week stands and the cancelling of the bookings cuts a full week out of the Pantage routing. The acts routed will be booked into the houses in the larger cities adding an act to present six act program.

GARDNER GOES INTO FILMS

LOS ANGELES, Aug. 12.—Jack Gardner, who has been appearing with his wife, Louise Dresser, closed his act at the Orpheum this week and will go into pictures under the direction of the Richards and Flynn Producing Company, of Kansas City. Six Western pictures are to be done at the Brunton studios, released by First National.

FAD AND FANCY FEATURED

Fad and Fancy are being featured with George Dameral and William B. Friedlander's girl act, "Temptation," over the Loew time. Fad is doing the light comedy part that Dameral originated, while Miss Fancy is playing the leading feminine role.

KRAFT BOOKED FOR LIFE

Jack Kraft of Masters and Kraft, signed a play or pay contract for life recently with Elsie La Mont, lately of the William Seabury act. Mrs. Kraft is rehearsing with the Delmar and Hackett Revue.

BRANDT TO REPRESENT UNITY

CHICAGO, Ill., Aug. 23.—The Unity Vaudeville Agency announces that it has completed arrangements with the Fred H. Brandt Amusement Enterprises to represent them in Cleveland and in eastern territory. The Unity can now arrange bookings for acts going east or west and secure time in Erie and Cleveland thereby breaking the jumps for acts going to New York or coming to Chicago. The Unity's southern circuit of theatres will be officially opened on Sept. 15.

BROADWAY TO FOLLOW PALACE

B. S. Moss' Broadway Theatre, at present devoted to films and revues, is to house vaudeville beginning September 6. The house will be run by the Keith interests and will play big time vaudeville, getting their acts from the Palace the week following their appearance there. Prices will be popular, with all seats reserved, the advance sale starting on August 23. New floor plans are being drawn for the seats in the house are to be replaced and renumbered.

ROSE CLARE COMPLAINS

Rose Clare has filed a complaint that Dorothy Wahl is doing the entire act which was written for her by Hockey and Green, entitled "The 1950 Girl," and lays especial emphasis on the school teacher bit; she asks that Miss Wahl be notified to discontinue the use of the same. The matter will be taken up at an early date by the N. V. A.

PETTON & CARLISLE FORM TEAM

CHICAGO, Ill., Aug. 23.—Donald Petton and Ethel Carlisle have formed a partnership and are preparing a new act for vaudeville, in which they will shortly open hereabouts. Singing, dancing and talking will make the pivot for the new offering. Both formerly offered singles through this section.

DOOLEY & STORY BACK IN VAUDE

SAN FRANCISCO, Aug. 21.—Bill Dooley and Helen Story have entered vaudeville again in a new vehicle with which they opened at the Orpheum Theatre last week. Their turn is called "Vaudeville a la Carte," and went so well that it has been held over for a second week.

CATHEDRAL QUARTET BOOKED

The Russian Cathedral Quartet which met with sucess at the Rialto, Capitol, Strand, and Rivoli and which is now touring on the Chautauqua has been booked on the Keith time and will open in Pittsburg during the latter part of September.

FLATBUSH OPENS LABOR DAY

B. S. Moss' Flatbush Theatre, which comes under the Keith regime when it opens on Labor Day, will operate under the same policy it has always maintained, with Edward Riley as manager, and William H. Applegate as assistant manager.

GEORGE HALL RETURNS

SAN FRANCISCO, Aug. 21.—George Hall, the "Yankee Story Teller," returned to this city from Australia this week. While in that country he appeared in vaudeville for forty weeks.

FISHER BACK FROM ITALY

Arthur Soumasata, known to the profession as Arthur Fisher, and connected with Fally Marcus, returned last Sunday from a three months' vacation with his parents in Italy.

RAYMO & HOYT SPLIT

Ramo and Hoyt have dissolved partnership, and the former member is to team up with a well known black-face comedian, whose name he is withholding as a surprise.

VAUDEVILLE

SHOW REVIEWS

(Continued on Pages 10 and 11)

PALACE

John S. Blondy and Brother, with the assistance of a clever dog, have an artistic gymnastic act, doing a hand-to-hand style routine, the jump from the back through a half hoop to a feet stand on the head, stood out well; also the double somersault from a throw, to a front feet stand by the dog. Over strong for number one.

Masters and Kraft did better in the number two spot than any act at this house in many weeks, taking four legitimate bows on their dancing, which ranged from the style of thirty years ago to the present day, some fast stepping for the finish, with a cartwheel to a split by Masters brought a hand.

Virginia Pearson and Sheldon Lewis, in "Jealousy," have a poorly constructed vehicle, one of those "flash-back" ideas in which a lot of melodramatics, gun play, "lights out" and dead persons behind the sofa business is used to depict the supposed changing of the plot of a play the husband is supposed to be writing. In the days of Lincoln J. Carter, this sort of dramatics got by, but the audiences of today are inclined to laugh, as they were at this house. Miss Pearson emotes all over the place, managing to hold the audience to the extent of her popularity as a film star; Sheldon Lewis was quite amateurish, some of his speeches not getting over at all. Frederick Clayton as the doctor was unconvincing, and Philip Wood as the "Fourth Character," left much to be desired. During the course of the playlet the audience snickered several times at scenes which were supposed to be serious, and the finish, which had a very weak climax, did a flop, the tag being spoken by Miss Pearson, who came down in one, stepping out of the picture as if for a "close-up," to get it over and then backed up obligingly, so that the drop could come down.

Joe Laurie, with his "father and mother," paid a visit, invited everybody to his house for dinner and did the same line of talk he has used at this house several times, securing many laughs and taking a number of bows. The "family business" is overworked, and Laurie is clever enough to do an act without it. Still, judging by the applause, the act just fits.

Eduardo and Elisa Cansino received a reception and more than justified the stamp of approval given them upon their initial entrance. A clever pair of dancers, both man and woman, typically Spanish, they rank above the average in their own line of terpsichorean effort, and also demonstrate that they are there with the American jazz dances, which they execute to an accelerated tempo.

Nora Bayes opened the second half and proceeded to "clean up," getting a riot of applause and having a hard time, after many encores, in getting away. She did practically the same act as when seen at this house earlier in the season; her opening song was changed, however. "Everything Comes to Him Who Waits" was delivered admirably, but in any other hands it is doubtful whether the number would have gone over, as it is not lyrically strong. "Broadway Blues" followed, and the gypsy number, in which a rubato style of syncopation was used with telling effect. This was mimicked by "The Shadow," getting laughs and applause. A rube vamp number was followed by "I'm Just Singin' the Blues Till My Daddy Comes Home," which was put over as only Miss Bayes can, and "Miami," in her own peculiar style and manner of rendition, which is sure fire, never failing to bring emphatic response. Speeches by "The Shadow" and Miss Bayes failed to stem the plaudits of the auditors.

Kramer and Boyle, with the same act reviewed before at this house, got over well in the next to closing spot; the act, which ran twenty-seven minutes, is too long.

Johnson, Baker and Johnson, with their fast club and hat work, closed, holding most of them in. H. W. M.

RIVERSIDE

A crowd of unusual proportions was present on Monday afternoon to witness a bill of unusual excellence. The honors were divided by Leon Errol, Whiting and Burt and Herman Timberg. If either of these had an advantage it was slight, but it belonged to the latter.

Anderson and Yvel opened the bill in an entertaining skating act. Mr. Anderson gave us a new idea of "Frisco," a smiling Frisco. It was our idea that this much imitated artist smiled only at the termination of a week's engagement.

Parish and Peru, billed as versatile vaudevillians, followed. They sang, danced, played concertinas, one a tenor and the other a bass, and did a few acrobatic stunts in addition to riding a unicycle. The act as a whole is good and was well received.

Enos Frazere performed out of the ordinary evolutions on a single trapeze. He drew several little squeaks of terror from the feminine portion of the audience, which is but another way of saying that he went over in good shape.

Fay Courtney sang several songs, but it was only toward the latter part of her act that her attempts received the recognition due her undoubted talents. Her early vocal efforts are better adapted to the lyceum platform than the vaudeville. It was the modern songs that got her over. A pleasant surprise was given when Miss Courtney's sister, with whom she so long appeared, joined her in a duet. It was well received.

The announcement of Leon Errol was the signal for a reception to this delightful "souse." Mr. Errol's abilities are well known, so it will suffice that he registered another to his already long number of hits.

Following the intermission came the usual Topics of the Day, which in turn paved the way for Bradley and Ardine, in an engaging dance number. The act was lavishly staged and dressed. Miss Ardine showed us a modern Chinese lady, charming and delightful in appearance. The act was deservedly well received.

Herman Timberg, in a melange of song, dance and imitations, worked easily and had no trouble to hold his auditors from the start. Only his imitations of well-known stage favorites did not reach the standard he set and maintained in the balance of his act, the impersonation of Al. Jolson having the least fidelity. But his easy manner and, above all, his eccentric dancing, fully earned the lavish applause bestowed on him. His violin selections were also well liked.

The closing act was given by Whiting and Burt. These well-known entertainers easily earned the right to appear on their difficult part of the bill. Their delightful little love squabbles, the delicious bits of light comedy and, above all, the poise of these artists, is worth going far to see.

The Riverside News Pictorial, featuring the news of the world on the screen, held all but a few until the performance was over. E. R.

THIEVES ARE BUSY

During the past two weeks sneak thieves have been operating through the Putnam building and many stenographers have reported the loss of their hand bags. The John Robbins agency was robbed last week, and Larry O'Keefe was twice robbed, first on Sunday morning, when $750 worth of novelties were taken from his office, and again on Friday, when his typewriter was stolen.

Other minor robberies have been reported. O'Keefe has detectives on the trail of his goods.

COLONIAL

Following the Colonial News Pictorial came Alanson, in a turn on the trapeze. In addition to executing some clever acrobatic feats he interjected quite a little comedy into his act.

Emmerson and Baldwin have a comedy juggling turn, which was well received and which closed to a good hand. One of the team, in a bit in which he juggled three balls, got off some clever lines and had those out front continually laughing. He proved himself to be a fair juggler and a much better comedian.

"Indoor Sports," a William B. Friedlander sketch by Marian Thompson and Hugh Herbert, is a fairly good laugh manufacturer. It attempts to show just what little chance a mere male has when a female of the species takes it into her head to win a free meal ticket for life. The setting depicts the interiors of two adjoining apartments and the intervening corridor. In each apartment is a lady fair awaiting the arrival of her swain. The two Lotharios come up together and begin to compare notes in the corridor. One intimates that he fears that he will eventually fall for the girl he is to call upon. The other very boastingly tells him how to get her out of the idea of marriage.

Eventually the first one is vanquished, and when he again meets his comrade in the corridor, finds that the latter has also fallen. The lines in the act are fair, but most of the laughs are produced by the girl who is set on captivating her young man, and his attempts to extricate himself from her affectionate embraces. Genevieve Frizelle, Mildred Davis, James Hunter and Edmund Dorsey comprise the cast.

Harry Kranz and Bob La Salle, in the fourth spot, cleaned up with their jazz tunes and steps. This reviewer has caught them repeatedly and they have always scored heavily, but at no time have they won more applause than they did at this house on Monday afternoon. They both worked hard and were well rewarded by the final hand they received.

Lois Josephine and Leo Henning have a song and dance offering that differs not greatly from that used formerly by Cross and Josephine. Miss Josephine still retains her winning personality and is also as nimble as ever in her dancing. Henning is also an exceptionally good dancer and sings better than the average.

Charles Cartmell and Laura Harris started the second half of the program with their dancing skit called "Golfing With Cupid." The act has been reviewed here before and went over as well as ever. Both members of the team are clever dancers, and their eccentric dancing as inebriates scored heavily.

Harriet and Marie McConnell ran Kranz and La Salle almost neck and neck for applause honors. Both girls are exceptionally fine singers and typical artists. Their "Apple Blossom" number was very effective, one of the girls appearing behind a translucent drop which depicted a garden. Besides their vocal ability, both sisters were gowned becomingly and made several changes in dress. They closed with a duet which brought down the house.

Moss and Frey were applauded when they came on and the applause was trebled when they went off. Their "How High Is Up?" line of chatter had those out front in a continual chuckle throughout the turn. In addition to their laugh-provoking repartee they sang in good voice and were one of the hits of the bill.

"The Act Beautiful," with William Egdirettu and his posing horse and dogs, is one of the prettiest acts of its style in vaudeville. Almost all of the tableaux received applause. For some reason or other, however, the horse was restless and slightly marred some of the poses. J. Mc.

ROYAL

The Van Cellos, in their exhibition of foot work and juggling, opened the show to a house that was jammed tight and an audience that was in a rarely appreciative mood. The Van Cellos, masters of their art, scored emphatically and started on its way a show that was enthusiastically received.

Meredith and Snoozer, the latter being a dog who possesses a remarkable amount of intelligence and is wonderfully trained, occupied the second position. Meredith puts his dog, a remarkable creature, through a routine of stunts, in which he answers questions, obeys commands, picks up a handkerchief, and various other such tricks employed to show the canine intelligence.

Ethel Clifton, assisted by Joan Storm, and one man who comes in for a few lines toward the end of the turn, offered her melodramatic playlet entitled "Diamond Cut Diamond." The story is that of a clever art thief, who is being trailed by an equally clever woman detective. The latter, masquerading as a child thief, wins the confidence of the other, and finally traps her by means which are far from ideal, but which serve their purpose. Instead of turning the "Blue Flame," as the art crook is known, over to the police, the detective offers to take her under her protection and make a detective of her, being inspired by the other's kindly nature. The playlet—which, if we were inclined to, could be dissected to show many faults—got over nicely, touching the sob centres of the audience.

Jack Osterman, upon his entrance, received an ovation that said "Welcome home, Jack we're here to see you make good!" which he promptly proceeded to do. Osterman, a clean-cut looking lad, with a smile and personality that wins immediately, and possessed of a good singing voice, which he uses with good judgment, scored a hit on his merits, and had to come back for several encores. His father and mother, both well known to the audience, were also given an ovation. For a detailed revue of his offering, see new acts.

Henry Santrey followed, and in the difficult position, for it was made difficult by Osterman's hit, duplicated his well-earned success, for he had no trouble in making them laugh, getting them to applaud his singing, and the playing of his boys. Santrey, as well as being a showman, is a student of audiences, for he sized his hearers up quickly, and with several well-timed remarks turned attention to his own offering, which was not given quite the attention due it at first. Santrey could have had no greater tribute from the audience than stopping the show while part of it was walking out, and making that part which was departing turn back and sit down to hear him sing another number.

Following intermission the vaudeville was resumed by The Le Grohs, who are without question the premier contortionist act in vaudeville. Their work is novel, surprising and excellently done.

Jason and Haig, in a dainty song and dance offering, with a touch of burlesque, were next. This pint-sized pair, who possess a lot of talent, personality and quite a clever act, won favor and easily romped home with a hit quite well won.

Miller and Mack, the "Bing Boys," next to closing, could have stopped the show legitimately, had they cared to, but they were satisfied with several extra bows that came their way. This pair, with their comedy make-up, burlesque Apache dance, and hokum in general, were a riot of laughter and tickled the risibilities of the audience with ease.

The Chandon Trio, in an aerial surprise, closed the show, and retained their audience to a man, earning applause and commendation for their work on the bar and rings. The trio looked well, the man in white and the women in blue costume, which fit them nicely and allowed them to work with ease. S. K.

VAUDEVILLE

ALHAMBRA

Frank Shields with his ropes, opened nicely and was followed by Chung Hwa Four, who put over a number of published songs and a Chinese number with good results; the Scotch number used to close seemed the weakest part of the act and more class would have seemed evident had they used the dress suits for their final number. The dress suits do not match, which might be corrected.

Betty Donn sang a number of published numbers from a frame, in different costumes; a violinist played solos from a small stand while Miss Donn was making her changes; the solos were ordinary. Miss Donn has tone and placement, but seems to lack warmth and force; her last costume of gold cloth and semi-precious stones with head-dress was beautiful, slit up the front showing bare legs and a shapely figure; got over fair.

Ralph Herz was moved up to the spot for which Margaret Young was originally billed, no doubt due to the fact that two vocalists following each other would have conflicted. Herz has not as good an act in the way of material as when he did "The Private Secretary" and his masterpiece, "The Mills of the Gods." His lecture with the canvas showing the glass of beer, pretzel, etc., flopped; he did "The Woman of the Brand," by Service, exceptionally well, but the piece is scarcely suited to vaudeville audiences being heavy and concerning a woman of shame. "When the Wifey Says It's Hot," was used for an opener and "What You Want and What You Get," to close; the recitation received the best hand.

James C. Morton and Family closed the first half and received laughs, Morton's dancing getting over for a good hand.

Frank Hurst put over several numbers including his appeal for consideration at the opening, using "Ireland Must Be Heaven" and "Mother Machree," and his appeal for a hand at the finish. He is effeminate in his manner and style. He told an old joke and blamed it on Jim Morton; Frank Bush told the same story with a very slight variation, nearly forty years ago, and many times since. Hurst sang in much better voice than when the writer caught him at the Fifth Avenue earlier in the season, and got over quite well at the finish.

Harry Holman and Co. were the laughing hit of the bill and shared legitimate applause honors with Margaret Young who followed; the new stenographer in the act is very good and by far the best we have seen in the part; she has personality, a smile and plays the part well. Holman was a bigger hit than ever at this house and seems to be going stronger and stronger all the time; his transition from the gruff old Hampton, to the more tender-hearted man when he learns of the grandchild, was admirable, showing pathos in his voice and a tear in his eye; a moment later he had them all laughing again.

He took many curtains and was forced to come down in one, and after several bows, had to make a speech of thanks which he turned neatly with a few well-directed humorous remarks.

Margaret Young in the next to the closing spot, held them nicely and after many encores, sang the nut published song that seems her piece de resistance; it still is her best number, although she put the others over admirably. Not possessing a great voice, she enunciates clearly and distinctly and has the knack of selling her numbers to the best advantage. Her looks and personality help a great deal.

Al and Emma Frabell have a most clever wire act, doing some difficult work, the girl in short dress and black net stockings and the man in Tuxedo. The girl made a hit with a fast dance on the wire and a number of other feats; got over nicely at a late hour.

H. W. M.

The **Delmar Sisters** will shortly be seen in a new act written by **Al Wilson** and **Irving Bibot.**

SHOW REVIEWS

81st STREET

With Fay Marbe, picture star, as a special feature, the Four Marx Brothers heading the bill, and Katherine McDonald in a Chambers Special feature as the leading attractions the bill at the 81st Street Theatre this week, presents a study in audience inconsistency. Despite its situation in the heart of a high class residential district, the audience on Monday night gloried in a riot of blue suggestive material.

The Clinton Sisters, brunettes, of medium build, fine figures, flashy settings, and several good dances, opened the show. The girls present three different dances in as many sets, with animated cartoons describing the numbers in between. The costuming and setting is lavish, the dancing well staged, and the choice of numbers as accompanying music tasteful. The girls scored heavily in the opening position.

The Innis Brothers, dancing comedians, occupied number two, and although they followed a dancing act, had little trouble in registering a distinct hit of their own. These two boys are corking good dancers, good comedians, and could hold down a better position on the bill than they had.

Miss Fay Marbe, motion picture star, and now vaudevillian, is a beautiful girl, who has a divine figure, can wear clothes, has lots of personality, and if properly equipped with suitable material could become a fine comedienne. She is at present offering a routine of singing and dancing, opening with a kissing number, quite a novelty, followed by a love song, and then some popular ballads. She exits to change her costume from a velveteen to black lace and beads. During this period her accompanist, billed as Jerry White, offered a vocal and piano solo, utilizing a popular ballad. She returned to sing a Mexican number, followed by a Spanish dance, very well done. Miss Marbe dances real well, and puts her number over well.

Mel Klee, who followed, of course had his little laugh at the expense of the other acts on the bill, and while getting intimate with the audience ingratiated himself with them, and scored a huge hit. Klee has returned to the Al. Herman style of working, from which he had started to digress, and on Monday night, his resemblance to Herman was marked, in fact one might have closed one's eyes, and said "Al Herman." Klee happened to remark during his act, that "you come out here and work hard, and the audience doesn't appreciate, come out and kid them along, and they like it." That is more than true, as was attested during the entire evening. Klee got laughs, for they thought he was funny, and his singing scored heavily. It seems that some of the material he is employing, which he had discarded and resumed again, could be replaced to good advantage. The suggestive bits do not belong, and if Klee hopes to improve he will have to eliminate them at once.

The Four Marx Brothers closed the vaudeville show, and their hokum scenes, and comedy in general, amused. The act is practically unchanged since last the writer reviewed it some three years ago. Its reception was good, the folks out front having forgotten most of it by now, we guess. Oh yes, one little knock, that remark, "if I'd have had a weegee, I wouldn't have had him," isn't so very refined, and could come out.

S. K.

GRISMOND BUYS SKETCHES

Sam Grismond has purchased the producing rights for small time of the following Taylor Granville acts. "A Dangerous Game" and "The Yellow Streak." He also has acquired "The Rainbow Cocktail."

BUSHWICK

Neither singing nor dancing was exhibited in the first act, yet it went over to some good applause. "Yank," a member of the canine family, barked his way into the affections of the audience and gave them an idea of how to say various things in dogdom.

Hewitt and Mitchell are two syncopators who won a good hand with a number of published numbers. One of them plays the piano. They are two likable chaps and injected a lot of "pep" into their harmony.

Harry J. Conley with Naomi Ray scored the first real hit of the evening. Conley gives a corking delineation of a yokel, and doesn't miss a trick even to the squeak of his brogans. His act has been reviewed here before and if anything went better than when last seen by the writer. There are some comedians who are satisfied with getting one laugh out of a tale but Conley has the happy faculty of getting a score of laughs out of one story. His female partner acts as a capable assistant to him in his fun-making. The close of the act is very effective and won one of the best hands of the bill.

Frank Mullane in the fourth spot appeared to better advantage than when last seen, and although he came right after an act filled with laughs, he had little trouble in keeping the chuckling at a high ebb. He scored heavily with his stories told in Irish and Hebrew dialect and also won favor through his vocal ability.

Frances Pritchard is a nimble exponent of terpsichore, and although her act was slow in getting under way, it closed to an outburst of applause and won several bows. In Edward Tierney and James Donnelly, Miss Pritchard has two extremely capable assistants. Both boys have winning personalities and do not have to side-step to any one in stepping. In fact, the biggest hand of the act came at the close of their double eccentric dance. They both love the fair Frances and are about to fight a duel to see who wins her hand when she interrupts and tells them to dance for it.

Arthur Frazer and Harry Bunce create a great deal of comedy from the fact that one is supposed to look like the other. Along this line they have a good dialogue which provoked many laughs. They also put over several songs in clever style and closed to some hearty applause in a comedy song based on baseball.

Gladys Clark and Henry Bergman scored from start to finish. They are both clever artists of the type that can be seen repeatedly and still be appreciated. One of their best numbers was a stuttering song out of which they got a great deal of comedy. Several published numbers were then offered and all hit the bull's-eye. The popular team is assisted by the Crisp Sisters, two clever little dancers, while Lou Handman accompanied at the piano.

With the end of their turn one show might be said to have come to a close for immediately after another complete bill was put on. This was a protean program and Joe Cook, the "One Man Vaudeville Show," was all of the acts rolled into one. For ability to create laughs there are few better than Cook. He had them giggling when he came on before his special asbestos curtain and with each succeeding turn of his own the laughs increased in velocity and culminated in a riot. In short, Cook was the big hit of the bill and stopped the show cold.

Alexander Brothers and Evelyn, assisted by Cook, closed the bill with a novelty ball-bouncing act that is especially entertaining because it is different. Practically all of the audience waited until its conclusion and they were all rewarded for their patience.

J. M. C.

MOTHER AND DAUGHTER IN ACT

ALBANY, August 20.—Mrs. Lillian La Rose, well known socially in this city, and her daughter, Elsie, will enter vaudeville this season, appearing in a new singing and dancing skit entitled, "As In a Crystal," which will open at Proctor's Theatre, Mount Vernon, on August 23. Mrs. La Rose is the daughter of Anthony G. Graves, dancing master. Her daughter is sixteen and graduated this year from the Albany Academy for Girls.

ROMAINE CLAIMS MEDLEY

Manuel Romaine has filed a formal protest with the M. V. A. against "The Night Hawks" and Arthur Powers and Harry Delmere in particular, in which he states that the latter have adopted his medley of old and new songs.

Romaine lays particular stress upon the fact that this medley, was arranged by himself with the assistance of Jerry O'Brien of the Waterson, Berlin and Snyder forces.

"ARIZONA" COMPLAINT SETTLED

Housh and La Velle have had the matter of their complaint against Courtenay and Irwin alleging an infringement on the use of the title "It Happened In Arizona," satisfactorily settled.

Miss Courtenay explained that there was an error on the part of a reporter who wrote the act up in a theatrical paper and that the correct billing of her act is "It Just Happened."

CONWAY WRITES SKETCH

E. H. Conway, publicity manager for the Orpheum circuit, has written a sketch entitled "The Beautiful Lady," which will be, in the near future, produced on the big time with Mary Brittain, Mary Mallon and Mildred Lang in the cast. A unique feature of the act, which is a plot sketch of a sentimental and romantic nature, is the fact that the male parts will be conspicuous by their absence.

MOSCONIS FOR "HITCHY KOO"

The Mosconi Family, three brothers and sister, have signed for the new Raymond Hitchcock "Hitchy Koo 1920." The father of the clever dancers, who appeared with them in their vaudeville act of last season, will not be with the "Hitchy Koo' revue.

The new show is by Glen McDonough, with music by Jerome D. Kern.

"SUNDAY NIGHTS" RESUMED

The Sunday night shows will be resumed at the N. V. A. starting Sunday night, September 6th or 12th. The definite date has not been decided as yet, owing to the fact that September 7th is Labor Day and many acts might not be available on the 6th.

DIVIDING ORPHEUM OFFICES

The Orpheum offices on the tenth floor of the Palace Theatre Building are to be divided up still further; recent additions to the staff of the auditing department have made it necessary for a rearrangement.

LOEW BUILDING STATE HOUSES

Marcus Loew is building a string of State Theatres, and will have them in New York, Boston, Chicago, Indianapolis, Toledo, Akron, San Francisco, Los Angeles, Cleveland, St. Louis, and various other cities.

BRONX CONCERTS OPEN

The Sunday night concerts at Miner's Bronx Theatre, booked by Sam Bernstein, opened their season at this house on August 22 with a fifteen-act bill.

CRESCENT RE-OPENS SEPT. 12

Shubert's Crescent Theatre, Brooklyn, will re-open its Sunday night concerts on September 12.

VAUDEVILLE

SHOW REVIEWS

PROCTOR'S 58th ST.
(Last Half)

Eddy and Earl are two exponents of modern dancing. They waltz but are better at the whirlwind style of dancing. They closed to a good hand with an impression of the French Apache dance.

When Ross and Ashton came on the theatre was packed and there was not one vacant seat. When a reviewer has to stand, a house must be packed and that is what happened here, for which fact the manager was very profuse in his apologies. Yes he was. Getting back to Ross and Ashton, they have a singing and talking turn in which they interject a great deal of comedy. One plays a straight and acts as a foil for his partner as a Hebrew comedian.

Armanda Gilbert and Boys gives Miss Gilbert a chance to win plaudits through the medium of song. She is capably assisted by two young chaps who harmonize well with her. The act won its share of applause and took several bows.

Tommie Gordon is a peppery little songster and monologist and his pleasing efforts to entertain met with appreciation. Practically all of his stuff got over, and his comedy songs won laughs. He was applauded by getting one of the best hands of the evening.

Foster Ball and Company presented a rural playlet entitled "Gee Whilliker." The locale is in Tennessee, and the characters are an old Grand Army man, portrayed by Ball, his wife, adopted daughter, and the latter's sweetheart. Ball as a brave old warrior, especially when his better half does not happen to be around, showed himself to be a clever character comedian. He won laugh after laugh throughout the acting of the piece. The wife also did well, while the remaining two did all that could be asked of them.

The adopted daughter is named after her native state—Tennessee. She loves a stalwart young mountaineer. The old army man favors him but not so the wife. However, after a lot of comedy everything winds up to the satisfaction of the girl, her sweetheart, the old couple, and the audience.

Kelly and Pollock went as well as any act on the bill. Their singing and patter was appreciated, and Miss Pollock, when she sang "Maggie Murphy's Home" brought down the house.

The El Rey Sisters with some fancy skating closed the bill. Both girls are pretty and in addition are clever exponents of the art of skating on rollers.

J. Mc.

CITY
(Last Half)

The program begins with a contortionist billed as Stryker. His act is a fairly good one but differs not greatly from others of the same style.

Clay and Robinson have a good singing and talking turn. One of the team portrays an Italian peddler, whose chief stock in trade is a quantity of lemons. A pretty girl with a very winsome manner is a prospective purchaser which leads to a dialogue, some of it good and some not so good. However, most of it brought forth laughs. The man has a good tenor voice, and the girl also sings well. They closed with a duet.

"Into the Light" is a novelty sketch which serves as a vehicle for the two women and the man in the act to show their ability in portraying various characters. The stage is darkened and following a short introduction the spotlight is suddenly flashed upon an old shriveled Italian. Other types are those of a Hebrew, a dope-fiend, a drunkard, etc. The acting is well done and the piece went over well.

Johnson and Parsons, two black-face comedians, scored immensely with their singing, dancing, and comedy. They both sing well and they have some very meaty lines. The hit of the act, however, is occasioned by the eccentric stepping of one of the team.

Brown and Simmons offered a singing turn. They render a number of published songs, singly and double and closed to a good round of applause.

"Around the Clock," offers five girls and two men an opportunity to entertain via the medium of song and dance. The act opens in two with a drop depicting a huge clock. From this clock step the different members of the cast. The scene then changes to four. One of the women sings excerpts from grand opera, while one of the men is a good violinist. The dancing ranges from ballroom dancing to fast stepping. The act is well staged and well presented.

Charles Riley followed with some songs and chatter. His merry quips continued to keep the audience in a good humor, while his singing also won their approbation.

Prevost and Goulett closed the bill with a number of comedy acrobatic feats. They also are two good jugglers, and their turn was well appreciated. J. Mc.

HARLEM OPERA HOUSE
(Last Half)

Nathane Brothers, a big time, classy, fast and clever gymnastic act, running mostly to hand-to-hand, tumbling and head-to-head and head-to-foot. The fast flip flaps to a one hand catch at the finish, did not fail to bring applause.

Major James B. Doyle, a midget monologist, opened with some talk about prohibition and politicians; he then sang a published number and went into a routine of talk that, as far as exciting the risibilities was concerned, was an improvement. He concluded with "If the World Were Ruled by Girls," an old one, used by Allor and Barrington quite a number of years ago, but which got over nicely.

The Smith Sisters and Hinchey, opened only fair but picked up better as they went along; they will be reviewed under New Acts and Re-Appearances.

Leigh De Lacy and Company put over with considerable technic and clever portrayal, a sketch concerning the endeavor of a married woman who was deserted, to find her husband, the unexpected denouement of meeting him as the husband of her best friend in the latter's apartment, and the subsequent plan to make him "come across" with one hundred thousand dollars in return for the ten thousand he robbed her of some years ago. The parts were all played well. Miss De Lacy gave a clever performance that seems to give the impression that she has had a lot of stock experience; Arthur Williams as the husband, was natural and easy and the young wife, convincing. The stage business was evidently well rehearsed. The act "Bringing Home the Bacon," is interesting and well written, the only doubtful point occurring to the writer, being the fact that insufficient reason is given for the fact that a man is carrying around $200,000 in his pocket, which is not likely even for Ponzi. Went over well when reviewed.

Mel Klee received quite some applause and a number of laughs with his compilation of other people's material and gags of years ago; he is telling the "ten cent bum" gag used by Willie Smith, and told by Hughey Dougherty before Smith was born and possibly Klee also. Klee is coarse and vulgar; speaking of a girl, he says, "we told dirt-stories," and "we held hands till they perspired and then we let go and wiped off and started over again," "chew each others gum," "I slipped her a chew of tobacco," and "she wore her garters, inner tubes," are other samples.

Dawson Sisters and Jack Stern closed. See under New Acts. H. W. M.

REGENT
(Last Half)

Piquo and Fellowes have an acrobatic and singing act that proved to be entertaining chiefly by reason of the man's gymnastic ability on the hand bar.

Billy Devere told a few stories and sang a few songs, but his efforts to entertain for the most part proved futile. Several of his stories aroused sporadic outbursts of applause, but it was the kind that lacked warmth. This was due to the bored attitude he assumes in his act.

Foley and Latour have a nifty sort of singing act which is supplemented by a few dances. Both know how to put over a song, and in addition Miss Latour wore her pretty costumes well.

Robert and Bayne's act has a certain distinctiveness by reason of the yacht setting that they use. Robert gave vent to some entertaining chatter which Miss Bayne answered pointedly. Their songs went well and, in the main, their offering proved entertaining.

Haywood and Lee, a man and a woman, the former of whom utters his banalities in Italian dialect, found favor of a high order with their songs and chatter offering. Some of the man's mannerisms are very droll, and his partner, while not quite so undignified in her manner of response, nevertheless added considerably to the act's entertainment value.

"Step Lively," unless we are mistaken, is headed for the big time houses. Here is a dancing and singing act that was the closing one on the bill and yet succeeded in scoring first honors at this house. There are five persons in the act, four boys and a girl. The boys are all nifty steppers and dance in graceful unison. But the girl, well that's another story. She's nothing more nor less than five-foot one or so of graceful abandon and Tersichorean paprika. The clog dance that she contributed at the finish was positively a rhythmic delight. Ann Pennington, whom this nameless (none of those taking part in the act are mentioned in the billing) young small time dancing prodigy suggests, may have a more exuberant personality, but this miss has more pedal ability than George White's leading lady. M. L. A.

PROCTOR'S 23RD STREET
(Last Half)

Billed as "Moran & Co.," although the name on his pictures is "Moron," a French pantomimist and contortionist opened the bill; see under New Acts.

Bernardo and Vanita were second with an act that could stand some rearrangement; reviewed in detail under another heading.

Travers and Douglass assisted by Louis Thiel in their school room act, the plot of which concerns the "firing" of the school teacher because of some supposedly immoral letters, really an advertisement for "Morning-Glory Soap," written to her by some man, name unknown, and the subsequent reinstatement due to the appearance of the soap salesman and his accusation of having seen the head of the school board in a Chicago cabaret, with the close-up love finish for the salesman and the school teacher, interested fairly, due to the energetic work of the girl and the naturalness of the salesman. The portrayal of the village codger by Louis Thiel, was not all it should have been; he looked the part and acted it to an extent, but in speaking he mumbles his speeches in an, at times, unintelligible manner.

Bob Milliken has a habit of talking in monotones which he should curb; in addition he has one suggestive gag that should be cut, the one about not wishing to be vaccinated on the arms or legs because he is a sprinter and a boxer and the doctor asking, "Do you ever go horseback riding?" The use of the word "Sucker" was prohibited in the Keith houses and a sign affixed back stage in all the houses, prohibited the usage, quite a number of years ago. "I'm Getting Tired of Playing Second Fiddle," was followed by some talk which received laughs and "They Call Her Cleopatra," an old one, was used for a finale; an encore was taken and some talk and a poem used.

Ryan and Bronson, two boys who do a singing turn, using published numbers, are almost a replica of Healy and Cross singing "Snoops, the Lawyer" and a published "nut" song.

Trixie Friganza did the same act she did last season; a couple of the gags she told were used before her in the same show. "The horse lost 30 pounds," also "all white but her neck," were used by Rob Milliken. Miss Friganza did the "garbage song" which was a hit and the travesty Cleopatra song and dance with the skirt hitch, which was not the scream it is at the Palace; the bathing suit finish getting better results. For an encore in a flashy blue gown, she did some verses with a comedy punch at the end, to sad music, after the manner of May Irwin. Martin and Moore closed, see under New Acts. H. W. M.

PROCTOR'S 125th STREET
(Last Half)

The Three Kenna Sisters, a rather flashy act for the number one spot, was used to open; reviewed under New Acts.

Doris Hardy and Co. who were reviewed in detail recently, were second but did not get over any too well as the house was rather empty at the supper show and those who were in, missed the "wise" talk.

Vic Plant and Company have an act that might have been made into more of an offering, if the dialogue had been well written and some of the old business which is silly, had been omitted and something a little more appealing to persons of intelligence, had been interjected; see under New Acts.

Shepard and Ott with a singing, dancing and piano act, that will be especially reviewed elsewhere, have some old business, at least one bit that is used by several others, and a number of published songs; got over mildly.

Saranoff and Jo Jo have a violin and "plant" act; "Jo Jo" was formerly used by Barnum as a title for a dog-faced boy, he works in the box, never making his appearance on the stage. An awful excuse for entertainment, but they should be given full credit for the nerve they have, for the attempt to put it on; it wouldn't get by in the smallest of the small time circuits the way it is arranged at present. See under New Acts and Reappearances.

Johnson, Baker and Johnson have a fast big time hat spinning and throwing act, and in addition, do some very fast and strenuous club throwing and juggling.

They work with an ease and technic, that shows them to be old hands at the game and in addition, their work has a finish that shows them to be artists in their line. The nonchalance of one member of the team in making his catches and the apparent easy manner, help; he has a sort of a I-don't-care-whether-I-catch-it-or-not air, but he never misses. Act was a hit even at the supper show when reviewed. H. W. M.

KEENEY'S
(Last Half)

Goldie and Ward, man and woman, in their singing and dancing turn were the first to be seen on the seven-act bill at the house for this half. They showed some good eccentric steps and drew applause aplenty for their work.

Francis and Wilson, in a comedy talking and acrobatic act were second. This couple have one of those laugh a minute acts chuck full of hokum and laughs that gets right to an audience. Their knock about comedy and tumbling antics brought much laughter. Their close was big. As a closing stunt the man seated on a chair atop of a tower, turns double back somersault off the tower to a sitting position in the chair on stage. It was a great finish for a clever comedy acrobatic turn.

Larry Reilly and Company, the latter being a male pianist offered a singing and comedy turn. Reilly, attired in street clothes, and with a smile on his face sings an Irish ballad, tells some stories, sings some more Irish ballads, rendered a patriotic Irish recitation and went off with a huge hit tucked away. He was a big favorite with the folks here and they showed it. We liked this turn better than his old one, as he showed to better advantage here.

Harry Brooks and Company, in their comedy classic, "The Minstrel Man," which the writer has not seen for some two and a half years, was fourth on the bill. The turn deals with an aged minstrel man, whose grandson, a hypocritical church deacon, tries to send him to the poor house. A girl working in the household, however, foils the plans, and she and grandfather go off together, telling the deacon to go to the place made famous by Dante.

Oretta's Hawaiians, four men and two women offered an act typical of their native land, consisting of singing, guitar and ukelele playing, and a hula-hula. This last number was the hit of the show, for although there were many gasps of surprise from the women at the performance of the dance, it was fervently applauded by all parts of the house. The act is pleasantly entertaining, but not any too smooth running at present.

Howell and Gear, Hebrew comedian and straight, offered a comedy act that hit the mark, although some of the material used is so blue that we doubt if a blue pencil would have any effect upon it. However, there is much to recommend the turn, for there is a lot of clean comedy in it. The parts that are too suggestively handled are the "Oh, Jimmy," and Garden of Eden song, which should be treated with a little more finesse in order to rob them of their sting.

Cramer and Patterson in a strong man hand-to-hand balancing act, similar in construction to the average such turn, closed the show. The one distinctive point in the act is the massive build of the bigger fellow who resembles a house more than anythinig else we can picture. They did nicely. S. K.

JEFFERSON
(Last Half)

The Pollard Brothers presented a very good act for an opener. They are both garbed as clowns and created quite a few laughs through the medium of their comedy tumbling.

Major and Janis, a man and girl, were well received in special singing numbers. They also occasioned laughter in a burlesque boxing match, during which the dirl showed herself clever at the art of give and take. The man has a good voice and scored with several popular ballads.

Charles Rice and Company have a comedy skit which is a laugh-provoker from start to finish. Rice has purchased a flivver which apparently doesn't fliv. His wife receives a telephone message and they must get into New York in twenty-five minutes. The flivver is finally started, there is a grand blow-up, after which Rice smiles and says, "Well, I still have five minutes to make it."

Collins and Case have a fairly good singing turn. The man in the act was accorded a good hand after singing several popular numbers. The girl also has a good voice. They close with a duet, during which he yodles

Callahan Brothers scored the hit of the bill. They are two likable chaps with a great deal of personality, and know how to put a song across. The straight in the act got a big hand with "Bimboo Down in the Bamboo Isle." The comedian is really funny and had them laughing continually during a burlesque female impersonation.

Albert Perry and his company have been reviewed before. The act is a good one. It concerns the old veterans of the Civil War, and the grandson of one, a veteran of the recent war, who before enlisting became involved in a crooked deal.

Joe Towle in his work at the piano and with his monologue had them chuckling from the time he came on until he went off.

Wykoff and Vanity finished the bill with some clever dancing, the girl being a very good toe dancer. J. Mc.

VAUDEVILLE

SARANOFF AND JOJO

Theatre—*Proctor's 125th St.*
Style—*Violin and comedy.*
Time—*Ten minutes.*
Setting—*One.*

Saranoff opens with Drdla's Serenade, the playing of which showed tone and the free-arm bowing method, which is usually not taught abroad. The rendition was the only bit this reviewer, even by a stretch of the imagination, could pick out as being consistent with an intelligent attempt to put on anything approaching a present day act for vaudeville burlesque, or even a medicine show.

"Jo Jo," billing stolen from the late P. T., did a plant in the box and from some of the material, might justly be termed a "Century plant." He did not appear on the stage at all and perhaps it was just as well; such inanities as "do you know Morris," "Morris who," "tomorrow's Friday," and "do you know Max," "Max who," "Max do difference," were utilized with others of even less amateurish conception, to kill time between some near-imitations, requested by the plant that, thanks to a wise Providence, blooms but once in a hundred years, and were rendered upon the violin with no visible effect upon the audience; of course what their inside feelings were, could not be reviewed by the writer, and a description of things left to the imagination, might not do them justice either going or coming.

A laughing song was interjected by the box decoration, but whether the laugh was because they didn't get a hand or the act is, as it is, was not apparent.

The thing Saranoff can do, is to do a single, for he is a good violinist; the other half of the act might be an attraction of some kind in a museum, but for vaudeville, the sooner, the better.

H. W. M.

VIC PLANT AND COMPANY

Theatre—*Proctor's 125th St.*
Style—*Comedy and singing.*
Time—*Ten minutes.*
Setting—*Special in one.*

A drop showing a modiste's shop with a couple of windows and a practical entrance in "one," is used by Jew and straight for a line of talk most of which is old style and small time.

During the course of the conversation, the curtain of one of the windows is pulled up to reveal a girl dressed, or rather undressed down to corset and lingerie, who is posed as a model. The straight man is talking about a contract and the Jewish comedian, takes the different phrases as referring to the girl, some of which with their double entendre, are rather "blue" and a couple decidedly so.

The straight man gives the comedian a gun and tells him to hold up people in an endeavor to get money and the old, "everything you get, I get half" bit, from countless burlesque shows of a bygone age, was used.

The girl in street attire crosses, but instead of being touched, touches the comedian for a dollar; on her return she slaps the comedian in the face, the taking of the slap being very badly done, and when the straight man asks for half, the comedian says he will give it to him all and slaps him in the face. A couple of songs sung in good voice by both the straight and the comedian, were the only points in the act worthy of serious consideration, but the two solos, following each other, was poor judgment. Act will have to be rewritten with better dialogue and a different arrangement, before it can hope to have a commercial value in any but the smaller houses. H. W. M.

NEW ACTS AND REAPPEARANCES

(Continued on Pages 23 and 25)

SHEPARD AND OTT

Theatre—*Proctor's 125th St.*
Style—*Singing and dancing.*
Time—*Ten minutes.*
Setting—*One.*

A number of published songs are put over, the man playing the piano for some of the accompaniments; he was dressed in Tuxedo and the tall slender girl in cream color.

Some of the talk used was not original nor especially new, having been heard recently in several other acts. The use of the word "sucker" is bad, also "hell." The making love out of a book, tearing out one page and the love up to a certain point with the query by the girl, "what does the book say then," with the answer, "when you get to that point, the hell with the book," or "oh then, the hell with the book," has been used by three or four other acts and has lost its punch.

The girl sings in a high metallic manner; she might find it advantageous to have her songs placed in a lower key and strive for more musical effects. The act got over fairly well at the supper show because of the finish which was forced. H. W. M.

MARTIN AND MOORE

Theatre—*Proctor's 23rd St.*
Style—*Acrobatic.*
Time—*Nine minutes.*
Setting—*Three.*

A very clever acrobatic offering showing class and bigtime possibilities, in which a number of feats are done by the man and also the woman, on the flying rings which are horse-shoe shape and suspended from white straps that look like leather, presenting a very nifty appearance.

The woman dresses in pale lemon colored tights and has a one-piece trunk which displays her very shapely figure to good advantage; she is of very material assistance in the act, doing a number of feats herself and assisting the man in others.

While swinging through a decided arc, she does a drop forward to a knee-hold which made a hit.

For a finish the man holds her by the feet and does a let-down, while lying on the stage, a push-up follows and the man, still holding her the same way, does a number of seal-turns which was good for a decided hand. Act took several bows, finishing strong. H. W. M.

BUCK AND BUBBLES

Theatre—*Keeney's.*
Style—*Comedy.*
Time—*Fifteen minutes.*
Setting—*One—piano.*

Buck and Bubbles are two colored boys who walk on stage apparently just come from the river, or some hangout where clothes are nothing more than a habit, for they appear unkempt. Some talk is indulged in, and the little fellow of the duo seats himself at the piano, and plays, while the other sings, following which they indulge in some more of the familiar negro cross fire about what they will do to each other, and so on.

The little fellow, after a whole lot of this, is announced to offer a piano solo, for which he played "Dardanella" with one hand, "Yankee Doodle" with another, chewed his gum, in time to another melody, and kept time with both feet. This was a hit. The other fellow, however, is no laggard, and when it comes to stepping can hold his own with the best of them. The turn closed with the two boys doing a dance, which was a big hit. S. K.

THREE KEENA SISTERS

Theatre—*Proctor's 125th St.*
Style—*Singing and Dancing.*
Time—*Twelve minutes.*
Setting—*One.*

The Three Keena Sisters, dressed in short costumes and bare legs with white shoes and short socks, present a nice appearance; all are brunettes and were dressed becomingly and artistically.

Several published numbers were sung and the dancing was nimble including some high kicking.

Changes of wardrobe added to the effectiveness of the offering which was badly handicapped through the position, number one, but which got over fairly well "for all o' that."

The style of song rendition was distinctly cabaret, being too loud and unmelodious; all the girls, the stoutest one in particular, should refrain from shouting the songs as their tones, with clear enunciation, will carry just as well and the effect will be more harmonious and pleasing. It seems as if the girls had been singing in places where there was a lot of noise and were making an effort to top it. With this point in mind, the correction of which will be a most desirable asset, the girls could do nicely in the better houses, especially if they tone down their style which is inclined to be rough, in the sense of uneven, at times. H. W. M.

MORON AND CO.

Theatre—*Proctor's 125th Street.*
Style—*Comedy acrobatic.*
Time—*Six minutes.*
Setting—*Two.*

The "and Co." was dressed in a foreign looking police uniform with a moustache, but looked and walked like a woman; Moron in the exaggerated clown make-up favored by the French clowns, made his entrance, did some hokum comedy and a hand stand, following which he stalled frightfully, even though doing but six minutes at the supper show.

He did a kick with both feet to the back of his head, and for a finish, did a back bend from two chairs resting with their front legs only, on a table, and lighted a cigar from an ignited candle-match which had been placed upon the table. Hardly got over and will not get by at any but the smaller houses. H. W. M.

PANZER AND SYLVIA

Theatre—*City.*
Style—*Talking and singing.*
Time—*Twelve minutes.*
Setting—*One.*

Before a drop in one, a slender young chap comes on and does two or three runs up and down the stage, after which he attempts to get over a nut line of comedy. He explains that his partner is not able to appear owing to an accident. While he is offering this explanation, a man out front, in the uniform of a policeman, keeps walking up and down the aisle peering here and there, apparently in quest of some one. His actions finally become obnoxious to the chap on the stage, and the latter calls him for interrupting the act.

This gives rise to some dialogue which is very poor and which fell flat. The chap in uniform is induced to come up on the stage after which the duo indulge in more chatter and a few acrobatic feats. The act is dry and needs new and better material. In its present shape it is neither entertaining nor amusing. J. Mc.

EARL AND MULLEN

Theatre—*Harlem Opera House.*
Style—*Singing and dancing.*
Time—*Fourteen minutes.*
Setting—*Special in One.*

An effective drop, with two large peacocks with spreading tails between which is hung a curtain of yellow, and on either side of which are displayed art lamps with red shades, give an atmosphere to the act and add class. The man is dressed as a bell-boy and opens a large hat-box from which the girl, dressed in a lace-net with spangles and rosebuds, salmon stockings and a bodice of green, makes her appearance. A dance is essayed and accomplished neatly; following an exit, the man returns in a business suit, the change being quick, and as the curtains parted, the girl was discovered posed in a wine glass, in a gown of silver-cloth set off with large salmon-colored ostrich plumes, and a head dress. A double published number followed but the girl's voice was decidedly flat.

The man did an eccentric dance that was clever and concluded with the jumping through a straw hat held by both hands.

The girl re-enters with white flannel trousers and a military coat and hat after the manner of toy soldiers, is joined by the man in similar costume and the two do a dance to Victor Herbert's "The March of the Toys," from "The Wizard of Oz." The man did some acrobatic dance steps and a neck fall and twist; the double dance that followed to the same music, was interesting from the fact that humor was derived from the big steps taken by the woman.

The act shows class and novelty and would fit a spot on the big time with the elimination of the song which is not well sung by the girl, or the same song, or another, in a lower key. H. W. M.

"MOLLY AND HER PALS"

Theatre—*City.*
Style—*Sketch.*
Time—*Twenty minutes.*
Setting—*Three.*

"Molly and her Pals," a playlet concerning college life, is of fair quality. However, like other sketches of the same sort it is at times very inconsistent. A quartet of young men and a girl comprise the cast, none of them being billed. The theme of the piece is simple, concerning a football hero, his failure to follow the advice of a "grind" and devote more time to study, and his eventual failure in class work which necessitates him leaving college.

The chap who portrayed the "grind," handled his role in a very capable manner and succeeded in winning a number of laughs. He is interrupted in his studies by two room-mates. Then there begins a great deal of slap-stick comedy, which gives the idea that such form of amusement takes up the major part of a college student's time. The football hero then enters. He is the hero of Yale and the star back of the year. It's too bad the author of the piece couldn't have made him a hurdler or a high-jumper, as he looks anything but a Yale backfield star.

In the midst of some of the rough-house comedy, the sweetheart of one of the boys enters. She is supposed to be a singer in a midnight revue. The boys ask her to sing one of her songs for them, this serving as the introduction for a popular number. The girl is pleasant to look at, has a winning personality, and a fair voice. In a later number, the quartet of students harmonize well with her, while the chap in the role of the football hero has a good voice and appeared to advantage in a duet with the girl. The act is fair, nothing more, but at this house went over well. J. Mc.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

$30,000 DAMAGE VERDICT AWARDED IN BREACH OF CONTRACT CASE

Scott and Whaley Ordered to Pay $30,000 for Breach of Contract. Refused to Honor Henshall's Contract With Option, and Latter Sued—Theatrical World Greatly Interested in Case

LONDON, Eng., Aug. 20.—A judgment looked upon as highly important in the show world, was rendered the end of the week in a suit brought by William Henshall, against Scott and Whaley, colored comedians for breach of contract. Damages of $30,000, a record amount in theatrical cases was awarded to the plaintiff, William Henshall.

Scott and Whaley, vaudeville actors, signed a contract with Henshall under the terms of which he had an option on their services up to August, 1920, and under the option had engaged them for a revue called "Me and My Gal." Previous to the signing of this contract, Scott and Whaley had a dispute with Henshall regarding a previous contract, which was settled with the new one.

According to Henshall, the team would take time off to themselves and refuse to go on, this action hurting the entire company and later they refused to go on with the revue at all, saying that organic heart trouble which Scott suffered, prevented them from working. However, they did a turn in the music halls at a higher salary than their contract called for, without complaint about the difficulty of performing. At the trial evidence was produced to show that Scott suffered from heart disease and that the work he was called upon to do was exhausting and might kill a man in a weakened condition.

However, the medical evidence, notwithstanding, Justice McCardie held that if the duo could work in a vaudeville turn, and do eccentric dancing and acrobatics for thirty minutes they could work in a revue, and that they had wilfully broken their contract, being physically able to fulfill it, that they had failed to file a proper counter claim, and as a judge he could do nothing but render judgment in favor of the plaintiff awarding damages of $30,000. A stay of execution and a right to appeal was granted on condition that $15,000 be lodged in court by the defendants of the action.

TO ENLARGE PARIS OPERA

PARIS, Aug. 20.—A movement is on foot here to utilize the Theatre de Versailles as an auxiliary to the Paris Opera, pinched for space. The Senate has appointed M. Chaussemiche, connected with the opera, to make an investigation and report on the cost of remodeling the building, on which Louis XV spent millions of francs.

It is believed that the capacity of this theatre can be increased to 2,000 if another balcony is constructed. According to reports the Senate will be asked to provide a fund of 1,000,000 francs to start the thing, after which a group of prominent French theatrical managers will be ready to carry it on and prove it profitable. Productions dealing with historical subjects, ballets and allegories will be concentrated there, thus leaving the Opera to be devoted to grand opera exclusively.

MUNICIPAL THEATRE PLANNED

RIO JANEIRO, Aug. 21.—Plans are under way here for the building of a municipal dramatic theatre, where national dramas written by national authors and performed by native talent will be presented to the public. The idea has had its second reading in the Municipal Council. The project provides for a stock company, made up of two-thirds native Brazilians, and the remainder naturalized Brazilians who had had their artistic training in this country. Such a company would have a regular season in Rio de Janeiro, and would also make annual tours to the principal cities of Brazil.

AUSTRALIAN PLAY FOR LONDON

LONDON, Eng., Aug. 21.—A new play to be produced here, early next month, but which has already been running successfully in Australia for some time is "On Our Selection" by Steele Rudd and Bert Bailey. The house and date have not been definitely picked.

DIVIDEND PAID IN MANCHESTER

MANCHESTER, Eng., Aug. 21.—The directors of the Manchester Hippodrome and Ardwick Empire have declared a dividend of 10 per cent with a ten per cent bonus, both tax free, to be paid for the year ending June 30.

"MY OLD DUTCH" LIKED

LONDON, Aug. 20.—"My Old Dutch," by Arthur Shirley and Albert Chevalier, is running in the West End at the Lyceum Theatre. The action is both humorous and pathetic, especially where Bethnal Green, a grocer, and Sal Gratton, have to seek refuge after forty years of married life. They are soon rescued, however, by their son.

The play delightfully depicts the youth, middle life and age, of the old couple, the parts being portrayed by Chevalier and Alice Bowes. The play is in four acts and nine scenes. The music was composed and arranged by H. Sullivan Brooke. The cast follows:

Albert Chevalier, Charles Fawcett, Wilton Cole, Robert Elsworthy, Elsie Seaton, Eric Lugg, Wingold Lawrence, Lewis Gilbert, Jimmie Lennie, John Beauchamp, Daisy Meynard, Valma Shepherd, Constance Backner, William James, Esme Shirley and Mary Hales.

NEW SCALE FOR MUSICIANS

LONDON, Eng., Aug. 20.—The Musicians' Union has drawn up a new scale of wages to be paid to musicians, according to the grading of the houses they work in; the grading is as follows: Class A Halls, $21 a week for a thirty hour week, evening and day performance. For evenings only, $15.75, with $1.50 for every matinee, on a 23-hour week. Class B houses $17 a week, the present rate, to stand. Class C houses, as per agreement between managers and musicians, operating from the 1st of September.

TO REVIVE "VENICE PRESERVED"

LONDON, Eng., Aug. 20.—The Phoenix Play Preservation Society, is to give a revival of "Venice Preserved," a play by Thomas Otway, which was first produced in 1682 at the famous Dorset Theatre, at present the site of a newspaper building. No definite date for the revival has been set.

"LADY FRIENDS" OPENS

LONDON, Eng., Aug. 20.—"My Lady Friends," an American comedy in which Clifton Crawford was to have starred and in which Charles Hawtrey returned to the stage after a protracted illness, opened here last week at the St. James Theatre.

BIG LONDON THEATRES SOLD

LONDON, Aug. 20.—Laurillard & Grossmith today took over the Gaiety and Adelphi theatres, the formalities of transference from Sir Alfred Butt involving the payment of a check for £288,424, $1,397,746 at the normal rate of exchange.

The new owners also control His Majesty's, the Shaftesbury, the Winter Garden and the Apollo. They started their partnership eight years ago with about $5,000, while the capital now involved in their various enterprises exceeds $5,000,000.

TOURING BY AUTO

LONDON, Aug. 20.—The Carl Rosa Opera Company has taken to the automobile instead of the railroad train as a means of transporting both its personal and its "effects" from town to town. The new method not only saves the touring players from waiting at stations en route, but saves them from having to start in the middle of the night or Sundays.

FOREIGN CONDUCTORS TABOO

LONDON, Eng., Aug. 21.—A decree has been issued by the Association of the National Orchestral Union and Professional Musicians that no foreign musical conductor of enemy origin need apply for the right to conduct in England, as it will be refused, only conductors proving that they are allied citizens will be given permission to conduct in England.

TWENTY-EIGHT HOUSES OPEN

LONDON, Eng., Aug. 21.—The summer season this year has seen twenty-eight theatres kept open despite the hot weather, and each of the houses holds a successful play. This has started a movement among the press for a permanent "holiday theatre," they contending that there are enough play goers in London during the summer holidays to make good plays pay.

DON'T LIKE AMERICAN PLAYS

LONDON, Eng., Aug. 20.—Percy Hutchinson, who is to present the American comedy "A Pair of Sixes" on tour, as well as "The Rattlesnake," and "The Maid of the Mountains," says that of the thirty-nine plays he saw in New York on his recent visit, not one is fit for the English theatre.

TWO PARIS PLAYS CLOSED

PARIS, France, Aug. 20.—Two new feminist plays have suddenly been closed here, one "Mlle. Leberau," at the Gymnase, and "Huguette au Volant" at the Porte St. Martin. This latter play had been enjoying success but had to make way for "The Lyons Mail."

FIVE "PILGRIMS PROGRESS"

LONDON, Eng., Aug. 20.—There are five different "Pilgrim's Progress" plays now in England, the latest one added to the list being a dramatization of the allegory by J. B. Howe, first performed at Philadelphia in the Chestnut Street Opera House on one of his American tours.

LANCASTER HIP SOLD

LONDON, Aug. 20.—Fred Barker, of Blackpool, has bought the Lancaster Hippodrome from the Lancaster Hippodrome and Entertainments, Ltd., of which company John Porter is managing director. John Holroyd is now manager of the Hippodrome.

VENDRENNE ELECTED PRESIDENT

LONDON, Eng., Aug. 20.—J. E. Vendrenne has been elected president of the West End Managers' Association to succeed J. M. Gatti, who has been appointed to the London County Council as chairman of the Finance Committee.

BARD CELEBRATES ANNIVERSARY

LONDON, Eng., Aug. 21.—Wilkie Bard, the character comedian, recently celebrated his silver wedding anniversary. Mrs. Bard is Nellie Stratton theatrically.

NEW PLAY OPENS

LONDON, Aug. 21.—"My Aunt From New York," a farcical comedy in three acts by Herbert Shelley, has scored a hit at the Putney Hippodrome and embodies almost every ingredient known to writers of the old-style Strand farces. All of the devices have been put together so ingeniously, however, that the laughter was continuous throughout the whole performance.

Believing that his wife is safely out of the way, Brampton, with a chum, starts for a fancy dress ball. During his absence, the maid, secretly married, brings her baby home. When the wife returns, the maid hides both her baby and her husband, who takes refuge in a mummy.

After all have retired, the two men return from the ball and, due to a fire, they still wear their costumes.

Meanwhile, a wealthy aunt from New York comes to visit Brampton. She thinks he has a child. Eventually Brampton discovers the maid's baby and makes arrangements to palm him off as his own.

The comedy from then on is fast until the denouement comes in the aunt announcing her own engagement.

QUEEN MARIE WRITES A PLAY

PARIS, France, Aug. 19.—Queen Marie, of Roumania, has written a play called "The Lily of Life." Like the work of the other Queen Marie of Roumania, it is a fairy story, with musical setting, chosen from Grieg, Debussy, Tchaikowsky, Borodin and Mendelssohn. It was produced in Paris for one night only, for the aid of blinded Roumanian soldiers and the performance was attended by several maimed poilu veterans.

The play will, according to report, be produced in London and New York, as well.

The story is this: A Prince Charming marries the elder of two beautiful princesses, although the younger is secretly in love with him. He is taken seriously ill and can be saved only by "The Lily of Life." The younger princess goes over the world in search of this wonderful flower and brings it back in time to same the Prince's life. She is then married to him, living happily ever after.

"CHERRY" WELL RECEIVED

LONDON, August 20.—"Cherry," a musical comedy in three acts, was well received at the Apollo Theatre last night.

"Cherry," the daughter of a factory hand and a girl in the factory, is led by jealousy and the tempting of a race-track tout, to pass herself off as the supposed granddaughter and heiress of an old Earl. She leaves her sweetheart and goes off with her new found aunt and cousin. The comedy is derived from her falling down in her acting on her entrance into society. Eventually she acknowledges the fraud and goes back to her sweetheart.

Marie Blanche, as Cherry, played the part naturally and emphatically. She was associated in several effective singing numbers with Wilfred Seagram, who portrayed Meggs, her sweetheart, exceptionally well.

VIOLA TREE TO DO "UNKNOWN"

LONDON, Eng., Aug. 21.—Miss Viola Tree has announced a change of plans for the Aldwych Theatre, and instead of presenting her production of "The Tempest," will continue "The Unknown" a new play by Somerset Maugham, with the following cast: Ellen O'Malley, Basil Rathbone, Haidee Wright, H. R. Hignett, Clarence Blackiston, Lady Tree, and V. C. France. Later in the season she will present J. K. Hackett in a repertoire of plays.

PARIS DISLIKES GANDERA'S PLAY

PARIS, France, Aug. 20.—M. Felix Gandera's newest attempt at play-writing is entitled "Mais les Hommes n'en Sauront Rien." The papers have been unmerciful in flogging the play, because Gandera is himself a critic, and has been hard upon all smutty plays, yet all of his own plays have been exceptionally smutty, and his latest is described as "filthy."

BURLESQUE

COOPER PLANS TO STABILIZE CHORUS

CLEARING HOUSE TO BE FORMED

A clearing house for chorus girls will shortly be under way, which is the scheme James E. Cooper now has under advisement for next season.

All chorus girls according to Cooper are to be engaged for shows on the Columbia and American Burlesque Circuits, through the Clearing House, which will be in charge of one man. The clearing house will be run on funds drawn from the treasury. The fund will be created by taxing a sum said to be $500 to each show owner; if an owner has more than one show, he is to pay $500 for each show.

The manager is to issue a play or pay contract to the chorus girl, but when the girl signs with a manager she is to remain with that show all season. Of course she can select the shows she desires to go with, but when she once signs, she stays with it.

After the season starts and all shows are equipped, another chorus of thirty girls will be organized in New York at a season salary, it will rehearse every day from this chorus will be drawn girls to supply shows when a girl is taken sick, this girl will remain with the show until the one she replaces has recovered, and then she will return to New York. The other girl must return to her own show.

This will also be a protection for girls who start out with a show to remain all season, and can not be replaced by another girl, who did not happen to care to report for the Summer rehearsals, but wanted to wait until the show had started before joining.

All salaries will be the same, with the shows. A uniform salary will be agreed upon and managers will not be allowed to pay more nor less. Take the present season for instance, some managers are paying girls twenty-five dollars a week while others are paying forty and over, it is said, although most of them are paying thirty.

A school for dancing and singing will also be established in connection with the clearing house, with a capable producer, who will break in amateurs and as fast as they are capable of jumping in, they will be sent to the various shows that are short girls who have left for other fields. These girls will be under salary during the time they are learning.

The chorus girl question has been a hard one to solve the past few years and Cooper thinks that his scheme is the one that will eliminate all future troubles. There are some girls who play only with shows around New York on both circuits, joining the shows at the Columbia, or Star and leaving just before starting for the West. Then again where one manager would pay girls from thirty to forty dollars a week, another felt he could not pay more than twenty-two or twenty-five dollars. The high cost of living as at present on the road, where hotel rates have advanced from 100 per cent and up, make the chorus girl question a serious one.

M'CABE WITH BERNSTEIN

Micky McCabe joined Rube Bernstein's "Follies of Pleasure" company last week at Binghamton, replacing John Force.

CHANGES IN "BEAUTY TRUST"

Ike Weber booked, last week, Elsie Meadows with the "Beauty Trust," to replace Mary Lee, prima donna; also, George Carroll to work opposite Frank X. Silk in "Tittle Tattle."

BOBBY CLARK IN HOSPITAL

Bobby Clark, of the team of Clark and McCullough, who are featured with Jean Bedini's "Peek-A-Boo," was operated on at the Brooklyn Hospital last Friday morning for appendicitis.

Clark was suddenly taken ill during Thursday night at his hotel in Brooklyn and rushed to the hospital at three o'clock in the morning and was operated on at eight. The operation was a success and the last report from the hospital stated that he was resting comfortably. It is not believed that he will be able to rejoin his show before it plays Boston.

Harry Kelso, of the team of Kelso Brothers, who are with the show, is playing Clark's part during his absence

LA TOUR OUT OF "OH! BY JINGO"

George La Tour, who organized the "Oh By Jingo" Company under the direction of the La Tour Amusement Company, sold out his interest in the company last Saturday in Syracuse to Moe Marx, and resigned as manager of the company.

La Tour owned a third interest in the show. Margaret Neal, one of the members of the company, also closed in Syracuse. "Oh By Jingo" Company is routed over the K. and E. Time and is playing one nighters through Pennsylvania this week.

KAHN BACK FROM MOTOR TRIP

Ben Kahn, owner of the Union Square Theatre and Mrs. Kahn arrived in New York Monday monrning from a two weeks' motor trip through New England.

On Kahn's arrival at the theatre in the afternoon, he was greeted with a floral horseshoe eight feet high, as a welcome from the members of his company and the employes of his house.

CHANGES IN "FOLLIES" SHOW

Several changes have taken effect in Strouse and Franklyn's "Girls From the Follies," in the last week. Joe Dolan replaced Lew Howard as straight man and May Hamilton a new prima donna in place of Geanne Cooper.

BARCLAY BACK IN BURLESQUE

NEWARK, N. J., Aug. 20.—Don Barclay after five years' absence has returned to burlesque and opened here in Arthur Pearson's Step Lively Girls at Miners Empire here this week. He is supported by a strong cast.

WILL BURLESQUE BDWAY. SHOWS

Commencing the middle of September the stock company at the National Winter Garden will burlesque the popular Broadway shows.

BURLESQUER SIGNS FOR "DEARIE"

Primrose Semon has been signed by Stewart and Morrison for a role in "Dearie," which will be presented early in the Autumn. Others in the cast are Will Archie and Joseph McCallion.

MYRTLE ANDREWS JOINS "BELLES"

Myrtle Andrews joined the "Broadway Belles" at Pittsburgh, Tuesday of last week. Neal Sullivan, musical director, has replaced Chas. Gutzweiller.

KEARNS REPLACES JOHNSON

Ed Johnson, who was to work opposite Eddie Cole in the "Broadway Belles," did not report at the opening stand. Earl Kearns will open in his place at the Gayety, Baltimore, Monday.

FAY JOINS HASTINGS SHOW

Victor Fay, a juvenile straight, has been added to the cast of "Harry Hastings' Big Show."

AMERICAN WHEEL GETS UNDER WAY

ANNOUNCE HOUSES & MANAGERS

The American Burlesque got under way on Monday of this week. A list of towns on the American circuit, together with theatres and housemanagers follows:

Altoona, the Mishler Theatre, I. C. Mishler; Auburn, Auditorium, J. A. Hennessy; Baltimore, Gayety, Edward Meisel; Binghamton, Armory, Fred Gillen; Boston, Howard, Geo. E. Lothrop, Jr.; Brooklyn, Gayety, Louis Krieg; Brooklyn, Star, M. J. Joyce; Buffalo, New Academy, Frank Pierce; Chicago, Englewood, E. M. Semon; Chicago, Haymarket, W. B. Irons; Cincinnati, Empress, Moe Messing; Cleveland, Empire, Phil Isaacs; Columbus, Lyceum, C. W. Harper; Cumberland, Md., Maryland, Mellinger Bros.; Detroit, Avenue, Chas. Rothstein; Detroit, Cadillac, Bill Hexter; Fall River, Academy, L. M. Boas; Hoboken, Empire, A. M. Bruggemann; Indianapolis, Park, G. Everett Black; Johnstown, Cambria, H. W. Scherer; Kansas City, Century, Joseph Donegan; Lancaster, Fulton Opera House, R. P. Yecker; Louisville, Gayety, W. W. Woolfolk; Milwaukee, New Gayety, Charles Fox; Minneapolis, Gayety, William Koenig; Newark, Gayety, Leon Evans; New Bedford, New Bedford, Warren O'Hara; Newburg, Cohen, George Cohen; New York, Mt. Morris, Maurice Cain; New York, Olympic, Dave Kraus; Niagara Falls, International, H. G. Carroll; Philadelphia, Bijou, Fred Wagner; Philadelphia, Trocadero, Robert E. Deady; Pittsburgh, Academy, J. J. Liberman; Poughkeepsie, Rialto, George Cohn; Reading, Rajah, N. Appell; Scranton, Majestic, Louis Epstein; Springfield, Plaza, F. Homan; St. Joseph, Lyceum, C. U. Philley; St. Louis, Standard, James R. Martin; St. Paul, New Gayety, A. G. Kells; Terre Haute, Grand Opera House, Ed Galligan; Toronto, Star, Dan Pierce; Trenton, Grand, B. A. Levine; Washington, Folly, Jack Garrison; Williamsport, Majestic, George H. Bubb; Worcester, Grand, J. W. Cone; York, Orpheum, N. Appell.

LEROY FOR VAUDEVILLE

Chas. LeRoy, who has been producing musical stock at the National in Detroit the past two years, arrived in New York last week. He is under the direction of Roehm and Richards. LeRoy will work in vaudeville, doing a "single" for a few weeks, until he starts producing here.

MURRAY SIMONS HAS A SON

A baby boy arrived at the home in New York of Mr. and Mrs. Murray Simons last Wednesday. The reports are that both mother and baby are doing fine. Simons was with the firm of Hurtig and Seamons for twenty-five years.

GALLAGHER LOOKING AT SHOWS

George Gallagher, general manager of the American Burlesque Circuit, left New York Tuesday for a trip around the circuit, to look over the shows.

COLLINS TO REPLACE LAMONT

Jack LaMont will close with the "Bathing Beauties" next week. Phil Collins will take his place.

O'NEIL WITH BERNSTEIN SHOW

Tommy O'Neil left New York Monday to join Rube Bernstein's "Follies of Pleasure" company, to replace Lew Rice.

Burlesque News Continued on Pages 27 and 28

"THE BOSTONIANS," WALDRON'S SHOW, SCORES BIG HIT

Chas. H. Waldron's "Bostonians," at the Columbia this week from the first to last is delightful and one of those shows, that audiences can't help liking. It has fine comedy, great comedians, a good cast, pretty melodies, attractive girls, handsome costumes, scenery that delights the eye and electrical effects that please.

The book is called "From Here to Shanghai" and the program states it's by F. Yennif, which is Frank Finney spelled backward. It's the same book Finney offered last season, with a number of amusing situations injected into the piece, which makes it a far better entertainment than we saw before.

It tells a story of a plate which had been smuggled into this country from China containing a secret formula for opium. It was stolen by a Mandarin, who escaped to his native country closely followed by secret service operators.

The chase started on the observation platform of a Pullman car, running between Washington and New York. The next scene was the Pennsylvania Station, from there they go down to Chinatown and the next scene is a chop suey restaurant in Chinatown, all taking place in the first act. A Chinese garden in Shanghai, China, occupied the last act.

It was a wild chase, plenty of excitement and one comedy situation following the other with Finney and Ott as the secret operators.

Frank Finney is the featured comedian and we have never seen him funnier. In the opening he does his well-known Irish character using the red, short cropped wig—later doing a Chinaman. A very amusing, capable comedian is this man, who is out for laughs and he gets them.

Phil Ott, with the red nose and a dialect rich in humor, made an excellent impression in his Dutch role, which he portrays different than others. In the part of Prof. Van Winkle, as a side kick of Finney's, he won favor.

Perrin G. Sommers, in the part of Lip Hop Toy, the Mandarin, portrayed it as the author intended it should be played and does his work neatly and cleverly.

Jack Richards, a young juvenile, looked well, but was a little off on reading lines Monday afternoon. He did not seem to go after them right; he had some dandy material to work with. He is, however, a corking good dancer and made up in his dancing for what he lacked any other way. He did well in his numbers also.

Nettie Nelson, one of the most perfect formed women in burlesque, looked really beautiful in every costume she displayed. Her opening gown of black was very elaborate and attracted no end of attention. Miss Nelson has a pleasing personality, is graceful in her work and a dandy straight woman, which was noticeable when working with the comedians.

Blanche Parquette, a rather large and pleasing woman, is the prima donna, who has a voice that is both musical and powerful. Her numbers were well rendered. She too, offered pretty gowns that had been well selected.

Tina Glenn leaped into favor as the ingenue. Miss Glenn is a brunette of slight build but shapely, who dances with grace and skill. She reads lines well and puts a number over finely. Her wardrobe is in keeping with her style of beauty.

Helen Du Ross is another good woman in the cast, playing the soubrette role. She is a shapely little Miss, who injects plenty of life in her work and registered a success in the show. She dances cleverly and has no trouble in getting her numbers over for good results. She looks well and wears pretty dresses.

John Ross and Andy Francis are doing bits and take care of them, but as dancers they score.

A neat dancing and singing specialty early in the show was given by Richards and Miss Glenn.

Finney and Ott, in a comedy singing specialty, in one, more than pleased.

Francis, Ross and Miss Du Ross were most successful in their specialty in which they offered several different styles of dances. Their eccentric dances being their best.

Miss Nelson, in a dope specialty with Ott "feeding" her, was well done. She offered some new material.

Richards and Miss Glenn offered another singing specialty before the finale of the first act that went big.

Richards' eccentric dancing specialty in the second act was another winner.

The Bostonians is full of individual hits, an excellent, well balanced performance and a big laughing show. Waldron should get lots of money with this show during the season. SID.

RITA MORA CLOSES

Rita Mora who has been playing a Spanish part in the Peek-A-Boo company, closed with that show at the Casino, Brooklyn, last Saturday night.

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen
Published by the
CLIPPER CORPORATION
Orland W. Vaughan....President and Secretary
Frederick C. Muller.....Treasurer
1604 Broadway, New York
Telephone Bryant 6117-6118
WALTER VAUGHAN, EDITOR
Paul C. Sweinhart, Managing Editor

NEW YORK, AUGUST 25, 1920.

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.
THE CLIPPER is issued every WEDNESDAY. Forms Close on Monday at 5 P. M.

SUBSCRIPTION
One year, in advance, $5; six months, $2.50; three months, $1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 204, Woods Theatre Bldg. Phone Majestic 8026
HARRY F. ROSE, MANAGER.
San Francisco Office—830 Market St.
R. COHEN, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
1604 Broadway, New York
Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Gorringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

THE R. R. RATES

The increased railroad rates that will soon become effective hit the theatrical business a terrific blow. For the theatrical business is one of those industries that cannot easily adjust its prices to conform to the ever increasing cost of existence.

The average top price of admission to first-class attractions in the larger theatres throughout the country is surely not above $2.50. A forty per cent increase in the price of tickets would probably wreck the chances of the average show so completely that there would scarcely be an "average" show left on the road.

Already the producing managers have decided to cut the extensive itineraries that are planned ordinarily for their respective shows. In many instances the managers will close their shows at the end of their Metropolitan engagements rather than send them on tour. In fact, theatrical managers are worrying their heads off about what they will do in the face of the heavy burden the government has seen fit to add to their business.

The situation that confronts the show owner is acute. How, we ask, is a show owner to be expected to realize even a small profit on his show if it is going to cost him forty per cent more than the present high prices to move from place to place on the road?

It simply means that the American hinterland will get very little opportunity to witness the average play that has proved itself worthy of patronage in New York and perhaps a few other large cities. The managers who produce the better class of attractions are quite outspoken in their show plans for the forthcoming season. They say that they will be satisfied to break even on their shows, which they hope to confine to about four or five of the larger cities.

Nobody who knows anything about the theatrical business can look forward to next season with any degree of optimism.

Perhaps one of the two large political parties now engaged in a campaign for election honors will remedy the situation. We doubt that either of them will. For if there is anything that political parties think less about than anything else it certainly is the theatrical business. Very rarely, if ever, does the theatre get anything that might be considered advantageous to itself from those it helps to elect to office.

TWENTY-FIVE YEARS AGO

Charles Diamond was playing the principal Variety Halls.

Primrose and West's Minstrels included William H. Windom, Jas. W. Reagan, John H. Davis, A. W. Hulme and Bert Millar, soloists; Howe, Wall and McLeod; W. G. Muller, Joe Garland and others.

Eugene Wellington was business manager of the Al Reeves show.

Billy Van's Minstrels included Dan Quinlan, Swift and Chase, Stewart Sisters, Eddie Horan, Mort Epler, Robert Carmichael, Clarence Rummell and Larry Diamond.

Harry C. Bryant was with the City Club Co.

Charles Eschert's Lady Orchestra were playing at the Atlantic Garden, New York, also Bentley and Cameron, Two Kidds, Kittie Gilmore, and Vevie Nobrega.

"Little Jeff" McCale was working with "Big Ed" Daniels.

Jerome and Alexis played at Ludlow Lagoon Park.

UNEVEN PERFORMANCES

BOSTON, Mass., Aug. 18

EDITOR NEW YORK CLIPPER:

I have for some time been reading the CLIPPER and am particularly interested in the reviews of vaudeville shows and write-ups of New Acts. I have noticed that in the case of certain acts when appearing at one house a fairly good notice will be given while at another a few weeks later, the same offering will get a good roasting.

How do you explain this? Can an act be good in one house and bad in another, or is it an honest difference of opinion between critics?

I have noticed it in connection with my own act, which, naturally, I believe is good, and yet there have been times when your critic has gone after me good and plenty. Perhaps I and other performers give uneven performances and if so the quicker we learn it and standardize the act the better it will be for all of us.

Yours,
ARTHUR JOHNSON.

CLAIMS PIANO BIT

New York, Aug. 19, 1920.

Editor N. Y. CLIPPER:

I noticed a criticism on "Chic" Murray's act while he played at the Greenpoint Theatre.

I wish to state that the bit he does with the piano is a deliberate lift from my act.

Any one using musical instruments on the stage and getting comedy out of them by not playing them is infringing on my rights. Hoping you will not overlook this fact should you have occasion to review his act again,

I remain,
Yours sincerely,
300 West 49th St. JOHN NEFF.

Answers to Queries

J. R. C.—Flo Owens is not in burlesque this season. Vic Dayton is not working. She was married in Chicago last week to Harry Steppe of the "Tid Bit" Co.

E. R. A.—Harry Von Tilzer, William and Albert are brothers. They have for years been connected with the music business.

C. E. K.—Janet Beecher, Hamilton Revell and John Cumberland were in the cast of "Fair and Warmer."

V. E. S.—John B. Hymer wrote the sketch "Twice A Week." Julie Ring played in it in vaudeville. Am unable to say who owns it.

C. R. T.—The seating capacity of the Hippodrome is over 5,000.

B. T.—Can not tell the age of Nora Bayes, but you win your bet. She is over thirty years of age. Yes, she is one of the highest salaried artists on the vaudeville stage. Do not know exactly what salary she receives, but it is well over $2,000 per week.

C. T.—B. A. Rolfe was managing director of the Strand Theatre about five years ago.

C. V.—Marguerite Namara was the prima donna in "Alone At Last." She is now singing in concert.

R. A.—Wellington Cross and Lois Josephine appeared together in vaudeville for a number of seasons. Miss Josephine is now doing an act with Leo Henning.

C. T. R.—Theodore Burt Sayre wrote "The Irish Dragoon." It was first presented on November 8, 1915, at the Montauk Theatre, Brooklyn.

R. T. A.—Henrietta Crosman has appeared in vaudeville. Few of the legitimate stars at one time or another have not made an excursion into the two-a-day entertainment field.

C. V. R.—Mrs. Patrick Campbell appeared in vaudeville in this country a number of years ago.

R. A.—"A Certain Party," by Edward Townsend and Frank Ward O'Malley was produced for the first time on February 12, 1910, in Amsterdam, N. Y. Mabel Hite starred in the piece.

C. T.—Horace Wright and Rene Dietrich have been in vaudeville together for many years. Prior to the formation of the Wright and Dietrich act, Mr. Wright was for several years with Grace Scott in an act called "The Wall Between."

T. A. V.—Lew Dockstader was born in Hartford, Conn. Yes, at one time he was a stage partner of Johnnie Mack and did a song and dance act.

C. M. A.—Yes, Mike Simon was a vaudeville producer. In conjunction with the late Ren Shields, he put on several acts. One was "High Life in Jail."

V. R. T.—Frances Alda, the Metropolitan Opera House soprano, is the wife of Guilio Gatti-Casazza, managing director of the opera company.

Arthur—Donald Brian is married.

A. K. T.—Harry Williams and Egbert Van Alstyne were songwriting partners and at the time their songs were popular appeared in vaudeville as a team.

A. M. G.—Millie De Leon was the original "Girl in Blue." Am unable to say where she is at present.

V. T. G.—A. H. Woods produced "The Girl With the Whooping Cough." It was not a big sucess.

T. H. A.—Andrew Mack's real name is William A. McAloon. He is at present appearing in vaudeville.

V. M. G.—William A. Brady staged a revival of "Jim, the Penman," as recent as 1910. Wilton Lackaye, Florence Roberts, Arthur Byron and the late John Mason appeared in the revival.

C. T. R.—John McCullough was born in Ireland in 1834. He came to America in 1852 and made his first big hit in the role of "Fagin" in "Oliver Twist." His first New York appearance was in "London Assurance."

W. E. C.—Am unable to furnish addresses of parties you mention. Write them in care of the CLIPPER and letters will doubtless reach them.

H. B. A.—It is not necessary to belong to any of the various theatrical organizations in order to get on the stage.

"BLUE EYES," NEW HAST SHOW

"Blue Eyes" is the title of a new musical play that will be placed in rehearsal early next month by Walter Hast and Morris Rose. The book is by Leon Gordon and Leroy Clemons, the lyrics by Z. Myers, and the score by I. B. Kornblum.

Rialto Rattles

MISTAKEN IDENTITY?

Someone pointed out Walter Kingsley the other day and said, "There goes Alan Dale!" It isn't recorded whether Kingsley was complimented or insulted.

TO THE BEST OF INFORMATION AT HAND

It is not true that Elizabeth Marbury is going to endow a home for the girls of the Y. M. C. A. who were overseas.

WE'LL SAY SO

Fair and Warmer has been with us especially the warmer if it hasn't been so fair. Won't somebody please write a show entitled "Clear and Colder," and put it on tout de suite for a long run?

IN BLACK AND WHITE

Sir Conan Doyle claims he has communed with "departed spirits." There are a lot of people who would willingly pay Doctor Doyle any price for his prescription.

EXPERIENCED

"Know all men by these presents," said a Broadway star as she gazed at the flowers and candy distributed around her dressing room.

HE KNEW

Someone asked Ponzi what was meant by 'The letter of the law." "I know very well," dolefully replied the near John D., "it is a subpoena."

IF ELECTED

Harding promises to give the actors a voice in Washington, and he has further asked the phonograph people to preserve his speeches on the records; so whether his speeches are "canned" or *canned* by the talking machines, the actor will be in the position of "listening to his master's voice."

PIED

He held her closer to him,
The charming little miss,
So now instead of far apart,
They're both upcloselikethis!

HE WAS NEVER KNOWN TO GAMBLE BUT—

It was the Sullivan fight that made Jim Corbett!

LITERALLY AND THEATRICALLY

So Jack Johnson wants to come back, but the powers that be have wisely decided that we have had "Too Much Johnson."

IN NAME ONLY

The difference between one Elisabeth and another is that while one may be a wonder, the other was a Tudor.

NOT IN THAT LIGHT

No, "The Lady of the Lamp," does not refer to the Statue of Liberty.

QUITE A REVELATION—

Has been promised when "The Girl With the Carmine Lips" discloses her "identity"; no doubt the dawn of an understanding will follow.

THIS WEEK'S RELEASES

Just think, King Solomon could say "mine" to a thousand wives. Yes, I've heard of them—King Solomon's mines.

I never saw such small hen's eggs! You must have taken them from the hens too soon.

PARTY FOR PEGGY WOOD

CHICAGO, Ill., Aug. 23.—The entire company of "Buddies" will give a big birthday party to Peggy Wood, who will celebrate the day of her birth on Sept. 6. A dinner in her honor will be given at the Hotel Sherman and will be attended by every prominent light in Chicago's professional colony.

MELODY LANE

DON'T RELEASE WORD RIGHTS SAYS UNKNOWN LETTER WRITER

Writer of Widely Circulated Letter Blames Music Slump on the Word Rolls and Says the Royalties Paid by Roll Makers Are a "Joke"

Anonymous letters usually find a quick road to the waste paper basket, and a letter of this nature, widely circulated among music publishers, would doubtless have attracted no more attention than the usual unsigned communication were it not for the fact that the sheet music business has during the past few months been passing through a period of depression never before experienced in the history of the industry, aand publishers have for weeks been cudgeling their minds to find the cause.

A number of men connected with the music business have on several occasions stated that the big sales of the word rolls had affected the sheet music sales and the writer of the anonymous letter takes a like view.

The communication dated August 19th, was mailed in Jersey City at 6 P. M. on August 18th, and was received by a number of the music publishers the following morning.

It reads in part as follows:

August 19th, 1920.

Mr. Publisher:

If you want to bring your sheet music sales book to "normal," back to what they were before the "Word Rolls" cut into your sales deeply on sheet music, then from now on refuse to grant permission to *any* roll company to use your song *words* at any price or for any royalty.

They are your exclusive property, you have the right to refuse their use. Do it and see your sheet music sales jump by leaps and bounds. The royalties you receive from the roll companies are a joke.

One company in particular, situated not many miles from New York City, are the biggest highwaymen in the roll business. Their royalty statements are so palpably fakes, it's a standing "joke" or it would be if it wasn't a serious matter. You all know to whom I refer. That company is in a most flourishing condition, owns a splendid plant, not many miles away and yet their barefacedness in rendering you statements for about 10 per cent of what is honestly due you, is a well known fact.

Refuse to give permission for your *words* to be used by *any* and *every* roll company. They are growing rich on your brains, your property, and then not satisfied with getting all the gravy, they start suit against some of you in the Federal courts; *some nerve*, I'll say.

The matter is entirely in your hands, gentlemen. Don't give permission to *any* roll company. The good companies (if there are any) must suffer with the bad. Cut them *all* out, every one, and put your sheet music sales back where they were before such a thing as a "Word Roll" was known.

You will never miss your little royalty statements from the roll companies. Your profits on your sheet music sales will make these statements up a hundred times over. Try it and watch the wonderful results in your business during the next twelve months.

Yours,

The Man Who Is Tired of Being Robbed.

Whether or not the big roll sales have seriously interfered with the sheet music business is a matter which only a test of the case would determine. This would entail the refusal to release the word roll rights for a term of months, an experiment which would, to say the least, be an expensive one.

In regard to the other matter in the letter, that of roll manufacturers rendering royalty statements not commensurate with their sales, there is a law which covers that and if the writer of the letter has in his possession any information on the subject, a score of the big publishers would welcome the news and pay him well for the information besides.

In the meantime an inquiry to discover the author of the letter is being vigorously prosecuted.

SONGWRITER GETS SURPRISE

LONDON, Eng., Aug. 21.—Melville Gideon, the American songwriter, who for a number of years has been living here, got the surprise of his life one day last week when he chanced to pick up a New York newspaper.

He read in its columns an announcement of the marriage in New York of Mabel Bunyea, a woman to whom he believed himself married. Gideon says that if his wife has divorced him, the news never reached him.

MUSIC SALES GOOD ON COAST

Music sales, though showing a vast improvement over those of the first part of the month, are still below the figure expected for this time of the year. This condition seems to prevail throughout the entire country with the exception of the Pacific Coast, where, according to publishers and dealers alike, business is in a particularly fine condition.

DANCE MUSIC BY WIRELESS

William Marconi's guests on board his yacht at Naples recently danced to the music of an orchestra playing in London, so distinct was the transmission by the wireless telephone upon which the inventor has been experimenting.

Marconi receives the latest news from London by this medium.

IMPERSONATING CALLAHAN

J. Will Callahan, the lyric writer, author of "Smiles" and other successful songs, is complaining in regard to the actions of a young man who throughout the middle west is claiming to be the author of the Callahan songs and has assumed the Callahan name.

In this connection, according to Mr. Callahan, he has collected a considerable sum of money by posing as the writer of "Smiles." Mr. Callahan is sending out a warning to music men against the imposter, and is also trying to locate him.

For the past three years Mr. Callahan has been for a greater part of the time confined to his home in Bay View, Mich., suffering from a severe eye trouble, and the actions of the imposter who has been going about impersonating him have become annoying.

FRANCES KAHN WITH BERLIN

Frances Kahn, has joined the Irving Berlin professional staff and will take the place formerly held by Minnie Blauman, who leaves the music business this week to marry.

KORTLANDER PLACES 'THE THRILL'

Max Kortlander, the pianist and composer, has placed a new novelty number with Chas. K. Harris, called "The Thrill." It will be released early in October.

SONGWRITER DISCHARGED

Lieut. J. Tim Brymn, the colored songwriter and band master at the Hotel Shelburne, Brighton Beach, was discharged when arraigned before Commissioner McCabe in the Federal Court on Wednesday, August 18. He was charged with misuse of an officer's uniform. Brymn showed credentials that he served in France during the recent war, and was still a commissioned member of the Officers' Reserve Corps.

No one appeared to press the charge and Commissioner McCabe dismissed the case against the lieutenant.

TRIANGLE SONG SCORES

"A Hundred Years Ago," the comedy song published by the Triangle Music Publishing Co., is fast gaining in popularity. Billy Beard, "The Party From the South," claims it is the best comedy song he has ever sung, and takes encore after encore singing it. Jimmie Cooper, with the Al. G. Field's Minstrels, has the same thing to say regarding it.

FRIML SIGNS WITH HARMS

Rudolph Friml, the light opera composer, has signed with the T. B. Harms Co., and in the future his compositions will be published by that house. A new corporation called the Harms-Friml Co., has been formed for the handling of the Friml business. Max Dreyfus, Louis Dreyfus and Rudolph Friml are the directors.

PARODIES COMING BACK

CHICAGO, Ill., Aug. 23.—Ray Hibbler, Chicago's noted parody writer, has completed several parodies on popular songs. "Let the Rest of the World Go By," "Rose of Washington Square," "My Baby's Arms" and several other well known songs have been parodied by Hibbler.

JOE. HARRIS IN TOWN

Joe Harris, for years manager of the Chicago office of Chas K., and now in the motion picture business, is spending a week in New York. Joe is now actively engaged in the promotion of the recently organized Chas. K. Harris film corporation.

BLACK PLACES "MARIMBA"

Johnny Black has just placed a new number called "Marimba" with Leo Feist. Howard Johnson and Cliff Hess have written the lyrics. Van and Schenck are singing it with the Follies at the New Amsterdam Roof and Frank Crummit is singing it for the records.

BASKETTE OPENS OFFICE

Billy Baskette, the songwriter, has opened offices in the Selwyn Theatre Building. Mr. Baskette's new production "Profit and Loss," a farce comedy, opened in Oconomowoc, Wis., on August 8, and from all indications is to enjoy a successful tour.

MOHR AND TRACEY SPLIT

Halsey Mohr and Billy Tracy, the songwriting team, have split. Mohr is to do a single in vaudeville and Tracy will devote his entire time to songwriting.

LEWIS BACK IN CHICAGO

Eddie Lewis, of the Harry Von Tilzer Co. is back in Chicago after a month in New York where he placed many songs with the burlesque shows.

RICHARDS FEATURES "PEGGY"

Jack Richards, with the Al. G. Fields' Minstrels, is scoring a bit hit with the Feist hit "Peggy."

LOUISE HOWATT MARRIED

Louise Howatt, of the Irving Berlin Chicago office, was married last week to Hugh Brennan.

WITMARK HAS MANY NOVELTIES

Seldom has the M. Witmark & Sons house possessed a catalogue of popular standard songs so rich in novelty as the present numbers, many of which are already in the hit class.

Of the half dozen songs which are on the road to success the first is "I've got the Blues for My Kentucky Home," by Clarence Gaskill. This is the melodious song that Flo Bert made such a hit with when she appeared at the Sunday night concerts at the Winter Garden. "My Home Town Is a One Horse Town but It's Big Enough for Me," by Gerber & Silvers, is another novelty. It is both a good fox-trot number and a march song. Then there is another by the same writers, which Eddie Cantor, of the "Ziegfeld Frolics," cleaned up with in the "Midnight Frolic" show. This is "Early to Bed and Early to Rise Never Made Anyone Wise." Fourth on the list comes the fox-trot novelty, "Parisiola," another instance of the versatility of Gerber & Silver. Coming to songs of another type, songs with a tender and wholesome sentiment—there's Sherwood & Bert Rule's "She's the Heart of Dixieland," a Southland ballad. Finally, comes Ernest R. Ball with one of the most attractive songs that even he is to be credited with. To a simple and appealing lyric by Benny Davis, Ball has set a fox-trot melody that is truly the composer at his best. Its title is "Forgive Me," with a sub-title, "Let's Start Over Again," and it is the first fox-trot ballad Ball has ever written.

BIG ROYALTIES FOR TIERNEY

Harry Tierney and his writing partner, Joe McCarthy are in the happy position of drawing royalties from all over the globe. "Irene" the big Vanderbilt theatre success is also a hit in England, it was produced recently in Australia where it has duplicated its success in other countries. No less than half a dozen companies will be presenting the piece this season. The songs are one of the features of the production.

BERLIN SONGS GOING BIG

The Irving Berlin, Inc., catalogue at present is strong in big selling songs and the leaders are running a close race for first place in the catalogue.

The leaders are "My Little Bimbo Down on the Bimbo Isle," "My Sahara Rose," "After You Get What You Want You Don't Want It," "Tired of Me," "I Love the Land of Old Black Joe," "Mandy," "Crocodile" and "C-U-B-A."

FEIST HAS QUICK HIT

In "Honolulu Eyes" Leo Feist has a song hit which is scoring one of the quickest hits on record. The number, although released but a few weeks ago, is being featured by scores of the best vaudeville singers and is one of the leading sellers in the big Feist catalogue.

BORNSTEIN BACK FROM CHICAGO

Saul Bornstein has for the past few weeks been dividing his time between New York and Chicago. The Berlin songs are attracting much attention in both cities, which has kept Saul on the train a good part of his time.

"FEATHER YOUR NEST" RELEASED

Kendis & Brockman have released a new novelty number called "Feather Your Nest." The lyric is clever and timely and the melody good. A number of big time performers are using it.

ROSSITER RETURNS WEST

Will Rossiter, the Chicago publisher, who has been spending a week in New York returned to his home on Monday.

Grace Gray has joined the Leslie Entertainers.

D. S. Samuels is now musical director of the Bijou Theatre.

Lucille Carlile has been added to the cast of "The Night Boat."

Eddie Dowling has joined the cast of "The Girl in the Spotlight."

George K. Jinks has doubled for life with **Anna Foos** of "Pitter-Patter."

George W. Pierpont has become general understudy in "Scrambled Wives,"

"Marion," the dancer, will go with the Raymond Hitchcock show next season.

Ruth Budd is to appear in the "Midnight Frolic" on the Amsterdam Roof.

Arline Chase has been engaged to appear in the new Ziegfield Midnight Frolic.

Harry Kahne was married to **Margie Harding** of "Kiss Me," at Chicago, Aug. 14.

James Clemons has been engaged for the "Greenwich Village Follies of 1920."

The "Classy Revue," with ten people, opened at the Lyric, Newark, last week.

Wilbur Hill will do a new singing and talking single shortly and may do blackface.

Janet Stone is to be one of the principals in the "Greenwich Village Follies of 1920."

Sunia and **D. S. Samuels** now have their offices with **Olly Logadon** in the Putnam Building.

Sidney Landfield is at the Flower Hospital where he was operated upon for appendicitis.

Tommy Gordon will be seen shortly in a new act on the Keith time, placed by Max Hart.

Cecile D'Andrea and **Harry Walters** have been engaged by George M. Cohan for "Mary."

Annette Bade has been engaged by **Flo Ziegfeld** for his new edition of the Midnight Frolic.

The Four Fords are to have a revival after ten years and now have their act in rehearsal.

Ross and **Burkes** open this week in a new singing and talking double at **Fox's** New Britain.

Bird and **Bernard** opened at the Adelphi Roof, Philadelphia, last week booked by **Lillian Bradley.**

Melanie Verbowens and **Thomas Dowd** of the Capitol organization are to be married in October.

Janet Adair cancelled at Proctor's Mount Vernon, last half of last week owing to illness.

Mrs. Harry Weber was operated upon for appendicitis last week at the Mount Vernon Hospital.

"The Rialto Five" opened with **Pearl Regay** at **Henderson's** this week, placed by **Harry Walker.**

Frank Fay has been added to the cast of "Jim Jam Jems," which opened at Atlantic City on August 30.

Lane and **Moran** replaced **James C. Morton** and family at the Eighty-first Street Theatre last week.

Melba Pierre has joined **Wilner Romberg's** "Magic Melody" and opens at Syracuse, September 2.

Cecil Lean and **Cleo Mayfield** have returned to New York from their farm at Lake **Sunapee, N. H.**

ABOUT YOU! AND YOU!! AND YOU!!!

Nat Carr has replaced **James B. Carson** in the role of the theatrical angel in "The Girl in the Spotlight."

Nedda Harrigan recently became the wife of **Walter Connolly** at the Harrigan home at Schroon Lake.

The **Clark Sisters** have been added to the cast of "Look Who's Here," musical comedy now in rehearsal.

Laura Kelly will start a concert tour on Sept. 2, accompanied by a pianist, violinist, and male dancer.

Billie Craig, through **Cordelia Tilden,** has been booked with **Leslie White's** entertainers on the Poli time.

Marjorie Pringle will play the leading role in "My Golden Girl," Victor Herbert's musical comedy, this season.

Ben Welch, who returned last week from London, is to be in the Frances White musical show "Jimmie."

Eunice Elliot has been added to the cast of "Paddy the Next Best Thing," which opened in Stamford last week.

Rooney and **Bent** are routed for next season by the Keith office in the Hogland production, "Rings of Smoke."

Joseph Comfort has joined the staff of **Perry** and **Gorman** and is booking attractions at Mineola and Hartford.

Burkhardt and **"Pinkie" (Williams)** open on the Keith time next week under the direction of **Rose** and **Curtis.**

Ed Lowrie, formerly **Hart** and **Lowrie,** is now doing an act in vaudeville with **Hazel Manners** on the Loew time.

George Lukes has resigned from the Western U. B. O. to go into the haberdashery business in Los Angeles.

Josephine Drake, who last appeared in "A Sleepless Night," will start rehearsals next week in "The Indian Giver."

Peggy Wood and **Harry Kolker** are reported to have been married following the return of **Miss Wood** from abroad.

Frederick Elmore Brown, magician, is being sued for divorce by his wife, who appeared as an assistant in his act.

Meyer Gordon has teamed up with **Joe Worth,** whose former partner, **Eddie Powell,** has joined a minstrel show.

Charles Davis of the **Pat Casey Agency** is being treated for an eye affliction at the Eye and Ear Hospital, New York.

Clarence Nordstrom is replacing **Charley King** in "Love Letters," which started a Keith route this week at St. Louis.

Buster Finelle and **Lillian Mills** have just returned from Atlantic City after spending several weeks by the seaside.

Fredericks and **Palmer** while playing the Rialto in Chicago recently were entertained by some friends they met overseas.

Olin Howland, slated for the cast of "Jim Jam Jems," has walked out on the show owing to a disagreement with **John Cort.**

Alice Manning has been having trouble with her voice which caused her to cancel on the Pan bill at San Francisco last week.

Joe Kernan of "Cinderella on Broadway," is entertaining his father and mother, who arrived from New Haven this week.

Charles Nevins is recovering from an operation which was performed on his throat on Aug. 12 at the Manhattan Hospital.

Nona Appleby, the American Doll Lady, has returned from her vacation and is now appearing at the 125th Street Museum.

Lou Golden and **Harry West** have been engaged by William Morris for "Come Seven," now playing at the Broadhurst Theatre.

Janice Armond, who was with "Let's Get Married" last season, has been signed by **Harry Walker** for **Fitzpatrick's** "Financiers."

Joe E. Brown, who played "Lester" in "Listen, Lester," has been added to the cast of "Jim Jam Jems" as principal comedian.

Sid Garry of **Burns** and **Garry** is to do a new act with **Bernard** of **Howard** and **Bernard** and will open the early part of September.

Walter Henry Rothwell was entertained last Thursday by members of the National Symphony Orchestra of which he is the conductor.

Herbert Rawlins has been engaged by Comstock and Gest to create in America the leading male role in the musical production, "Afgar."

Laura Raymond arrived in town last week from Richmond, Virginia; she was booked to open this week at the Harris in Pittsburgh.

George P. Twyman and **Rene Vincent** of the Hodges Musical Co. are to be married on the stage this week at Meyers Lake Park, Canton, O.

Martini and **Saini** open with a new act at Boston this week and have been engaged as a special feature at the Columbia the week following.

Irene Delroy has accepted an engagement to go with "Gus Edwards Revue of 1920"; she was lately with **G. M. Anderson's** "Frivolities of 1920."

Mildred Krondack, private secretary to William B. Friedlander, was married last week to **Louis Simon,** an inventor of motion picture apparatus.

Julia Clifford has been recruited from the vaudeville ranks for a role in "Look Who's Here," which opens at the Bronx Opera House, August 28.

Frank Donegan opens with "Listen, Lester" Company at Indianapolis, Labor Day, then playing Cincinnati, St. Louis and goes to the coast for a run.

Edith Monroe, daughter of **Frank Monroe,** the well-known actor, is making her debut as an actress with the Dave Ferguson sketch, "A Broadway Rounder."

Alice Duer Miller has been invited by the faculty of Vassar College to address the students of that college on the subject of "charm" early next term.

Emily Stange, prima donna, **the Lorraine Sisters, Edna Rowland and Lacroe,** a dancer, open with the "Fascinating Revue" at Keller, Virginia, August 31.

Carroll C. Johnson, formerly treasurer of the Orpheum, Los Angeles, has been appointed manager of the Orpheums, Sacramento and Fresno, which split the week.

Ann Pennington has invented a new dancing shoe which has been named after her and has been put on the market by one of the leading manufacturers of theatrical shoes.

Beatrice Wanger, a member of the **Florence Fleming Noyes** Group, has been engaged as instructor of rhythmic expression for the School of the Theatre Lovers' Association.

Augustin Duncan has been engaged by **Thomas Dixon** to originate the name role in "Robert E. Lee," which opens in the South next month preliminary to a New York engagement.

"Poodles" Hanneford and his sister, **Elizabeth,** were both injured last week in their riding specialty in "Good Times." Due to their injuries they did not appear for several days.

Irving Edwards and **Marie Walsh,** who are playing the Fifth Avenue the last half of this week, will be seen in a new act next season under the direction of William Friedlander.

Harry Green in "The Cherry Tree" was a big hit at the Palace Theatre, Manchester, England, recently; the manager announcing the act as the biggest hit that ever played in his house.

Pauline Whitson, Charles Kennedy, Margaret Nugent, John Ward, Albert Andruss, and **Ellen Soderstrom** have been engaged by Sam H. Harris for "Little Old New York," now in rehearsal.

Emmett Beck, through **Cordelia Tilden,** has been placed with "Past, Present and Future," opening on Pantages time on August 26, in which act he will appear as the husband of the future.

Franklyn Ardell, who for the past eight weeks has been in **Los Angeles** studying the motion picture business, is back in New York. He will be seen in a Broadway production this season.

Paul Gordon and **Ada Gleason,** formerly seen in "The Man Who Came Back," have been engaged by **William Brady** for the same piece, which will inaugurate its fifth season in Detroit, Labor Day.

Billie Biliken, who is now in the William Rock show, "Silks and Satins," will, at the conclusion of the New York engagement, do a new double in vaudeville with **Tommy Gordon** as a partner.

Sam Harris last week acquired the producing rights to **Anthony Paul Kelly's** new play "The Border." It will go into rehearsal next week and will be seen in New York during the current season.

Ellen Beach Yaw, the concert singer, and **Franklin Cannon,** concert pianist, were married in Los Angeles on Sunday. This is Mme. Yaw's second mariage. She is 52 years of age, Mr. Cannon is 37.

Al. W. Walle, manager of Proctor's 125th Street Theatre, is taking a vacation for a couple of weeks. **Jack Hutcheson** is attending to **Walle's** duties in connection with his own during the former's absence.

Bata Rawson, of the team **Hamilton and Rawson,** who has been ill for the past week, is improving and expects to have sufficiently recovered to open with her partner on the Keith time, September 6, around New York.

Sam Morris returned from the west this week where he had been engaged in staging **E. Thomas Beatty's** "French Frolics" and **"Tid Bits"; after a couple of days in New York, he left for Cincinnati to doctor up several shows.**

Bessie Browning has fully recovered from her recent illness and will open on the Orpheum time September 26, resting in the meantime at her home in the Adirondacks. She is booked for the Keith eastern time to follow the Orpheum route

Dave Thursby, who has been adroad for ten weeks visiting his folks, the first trip in ten years, recently returned to this country on the *Adriatic.* He is breaking in some new material this week at the Union Hill and opens at the American on August 30.

Almost Every Publisher Tried to Get THIS ONE

WE HAVE IT!

The most positive SONG-DANCE Hit ever published

This SONG-DANCE Hit featured by TED LEWIS in Chicago created more talk in one week from the hour it was written than any other song did in an entire season

FAIR ONE

By TED. LEWIS and GEO. MALLEN

ORCHESTRATIONS, ARTIST COPIES, ALL MATERIAL READY FOR YOU—WIRE—WRITE OR CALL

Irving Berlin, Inc.

SEE MAX WINSLOW

1587 Broadway, Corner 48th Street—Old N. V. A. Clubrooms **NEW YORK CITY**

PHILADELPHIA
BOSTON
PITTSBURGH
DETROIT
CINCINNATI
CHICAGO
CLEVELAND
ST. LOUIS
MINNEAPOLIS
SAN FRANCISCO
LOS ANGELES

MURRAY RITTER NOW BACK IN OUR CHICAGO OFFICE

DRAMATIC and MUSICAL

"ENTER MADAME" IS A DELIGHTFULLY ENTERTAINING COMEDY

"ENTER MADAME," a comedy in three acts by Giulia Conti (Gilda Varsi) and Dolly Byrnes. Produced by Brock Pemberton and presented at the Garrick Theatre, Monday evening, August 16, 1920.

CAST

Gerald Fitzgerald....Norman Trevor
Mrs. Flora Preston....Jane Meredith
Tamamoto.....George Moto
John Fitzgerald.....Gavin Muir
Aline Chalmers.....Shella Hayes
Bice.....Michelette Baroni
The Doctor.....Francis M. Verdi
Miss Smith.....Minnie Milne
Archimede.....William Hallman
Madame Lisa Della Robbia.....
Gilda Varesi

Gilda Varesi gives a remarkable performance in "Enter Madame," the scintillating comedy of domestic discord which she wrote jointly with Dolly Brynes. It's good to find the season opening with such an entertaining comedy as "Enter Madame" and such a gifted actress as Gilda Varesi playing the leading role in it. She walks off with the histrionic honors so easily that it is almost pardonable if one is prone to forget that there are other players in the cast who give excellent performances.

There's Mme. Michelette Baroni, who played the part of *Bice*, the Della Robbia's maid, and who acted throughout with a deep sense of understanding of her role—that of a maid who also has to mother an impulsive, emotional and high strung prima donna. She might have overplayed the part so easily that her marked tendency not to do so stamps her as a splendid character actress.

But let's get back to the play and Gilda Varesi, or vice versa. Her role is that of an Italian diva married to an American of Irish parentage, *Gerald Fitzgerald*, played by Norman Trevor. After being married twenty years the husband decides that being the unacclaimed spouse of a famous woman does not exactly suit his marital sense of how much a husband should count in a domestic alliance. His disaffection for his married life also grows out of the fact that his wife is away from home most of the time, especially now that he has reached the age when he wants to sit around the hearth wearing "flat-footed slippers."

So he finds surcease from his lonesomeness in the arms of a widow who appeals to him as the last thing in wives. He therefore decides to divorce his never-at-home wife and marry the widow. And this is the situation that confronts lovable but impulsive wife when she arrives home from abroad expecting to throw herself into the arms of her heretofore loving and tolerant husband whom she really loves with passionate devotion.

To win back her husband's love becomes the purpose of the Della Robbia. That she succeeds in doing so is to be expected, when it is considered that she is a truly remarkable woman whose husband merely failed to understand that he actually loved her for the very characteristics that he complained of.

Gilda Varesi imbues the part of Lisa Della Robbia with a definite tenderness that lingers in the memory; she gives the role as indeed the play a human note that makes one feel that the situations are real rather than theatrical. In fact, so delightfully well does she act her part that, at the moment, we can think of no other American actress capable of such subtle histrionism. There were moments in this comedy when pathos ruled in the situations that were deftly unfolded—pathos that gripped the heart and yet did not become maudlin. At such times the art of Miss Varesi rose to great heights.

Norman Trevor, it seems to us, might have given a much better performance if he had relied more on his ability to act than on his ingratiating personality. This, too, despite the fact that he forgot his lines occasionally and insisted on garbling his utterances, especially in the beginning of the play, with a pipe that he puffed nervously, for some reason or other. It's difficult for an actor to talk through his pipe, William Gillette not excepted.

Jane Meredith as the widow, *Mrs. Flora Preston*, played her part very well, her acting in the last act being especially commendable. Gavin Muir as the son of Mr. and Mrs. Lisa Della Robbia, gave a good performance in that he played a colorless sort of Booth Tarkington boy in the colorless manner that the part called for; he played to the part rather than to the audience, which is as it should be. Sheila Hayes, as his financee, was pretty to look at, while Minnie Milne was anything but pretty to look at, but did suggest most favorably the role that she enacted, that of a prim private secretary to a diva. William Hallman, as Archimede, the Della Robbia's private chef, and Francis M. Verdi as madame's private physician, both contributed ably to the comedy scenes in the play. George Moto was an acceptable Jap servant.

"TICKLE ME" IS TUNEFUL, BRIGHT AND AMUSING

"TICKLE ME." A musical comedy in two acts and nine scenes. Book and lyrics by Otto Harbach, Oscar Hammerstein, II., and Frank Mandel. Presented at the Selwyn Theatre, Tuesday evening, August 17, 1920.

CAST.

Mary Fairbanks.....Louise Allen
Jack Barton.....Allen Kearns
Marcel Poisson.....Vic Casmore
Frank Tinney.....Frank Tinney
Alice West.....Marguerite Zender
Customs Inspector.Benjamin Mulvey
A Native Boatman.William Dorriani
Dance Specialties..Olga and Mishka
Frances Grant and Ted Wing
A Slave.....Jack Heisler
The Tongra.....Marcel Rousseau
Blah Blah.....Harry Pearce
Keeper of the Sacred Horse
Tex Cooper

Broadway was awakened from a state of midsummer lethargy last week when Frank Tinney and his latest starring absurdity—"Tickle Me"— burst forth at the Selwyn Theatre. It is a riot of nothings, concocted of Tinney-tickles, and best enjoyed by those whose hearts are heavy with ennui. Tuesday night's premiere had all the aspects of a sure fire hit.

In black-face, in white-face; in and out, and here and there, Tinney scintillates through the two acts and nine scenes, keeping the tempo going at a furious pace. But Tinney is not the whole show; not by any means, for there is the usual well-formed, good-looking chorus girls, and a half score of hardworking and clever principals.

This is the second musical show of any importance to be given Broadway by Oscar Hammerstein, 2nd. Perhaps some day he may write the libretto for an opera. Herbert Stothart has furnished the tunes, best of which are: "A Perfect Lover," "Then Love Began," "Temptation" and "Tickle Me."

The plot offers a fine example of how the story or book for many other musical comedies might be solved. It has all to do with the taking of movies. The company after the first scene goes out on location and until time for their final curtain, spend their time journeying about the four corners of the world.

Louise Allen plays charmingly, while Vic Casmore, another of the featured members of the cast, deports herself capably. Marcel Rousseau also plays excellently.

MANAGER'S WIFE DIES

BALTIMORE, Aug. 23.—Charles E. Ford, of Ford's Opera House, has lost his wife, Mrs. Anna H. Ford, who died at her home in this city.

"BROKEN WING" COMING IN

"The Broken Wing," the new Sargent Aborn play, by Paul Dickey and Charles W. Goddard, will have its premiere at the New National Theatre in Washington on August 30, and following a short road tour will open on Broadway. Inez Plummer will have the central character, while the two leading male roles will be portrayed by Charles Trowbridge and Alphonse Ethier. Others in the cast are Myrtle Tannehill, Henry Duggan, Louis R. Wolheim, George Abbott, Mary Worth, Walter Scott, and Joseph Spurin.

"THE CHECKERBOARD," NEW HATTON PLAY, MILDLY AMUSING

"THE CHECKERBOARD." A play by Frederic and Fanny Hatton in three acts, produced at the Street Theatre on Thursday evening, Thirty-ninth Street Theatre on Thursday evening, August 19, 1920.

THE CAST. ....

Portermain.....William Eville
Townsend Kellogg.....Sydney Booth
Susanne Taylor.....Miriam Sears
Mrs. Taylor.....Kate Mayhew
Joseph Taylor....William Williams
T. Edward Taylor.....Jack Raffael
Jeremiah Emery....Norval Keedwell
Olga .....Zola Talma
Boris.....Donald Macdonald
Tanya .....Dorothy Smoller
Feodor Masnoff.....Jose Ruben
Herbert Norton.....Jack Mackenzie
Mrs. Wadsworth....Eda von Buelow
Dora Wadsworth....Dorothy Tierney
Alexel Machurin.....Leo Frankel
Valdimir.....Henry Myers

The Hattons, who have added to their long list still another play, have in "Checkerboard" a piece which is but mildly entertaining. The story of this, the newest of their efforts, "The Checkerboard," deals with the family of a rich millionaire, and their mutual efforts to hoodwink the general public.

Feodor Masmoff, a Russian ballet master is stranded in America and is without funds to conduct his ballet school, which is his only love, until he meets the millionaire's daughter. He is induced to act as the go-between in a scheme to get some of the "Ashcan King's" money, that dignitary having made a fortune in ash cans, and now anxious to get into high society Feodor poses as a Russian count, and is introduced to the household of T. Edward Taylor, the Ashcan King." Intending originally to swindle the family he falls in love with the daughter of the millionaire, who is an unsophisticated girl.

He finds, however, that she has a boyhood sweetheart, who is madly in love with her, and she with him, and convinces her, by use of an old stage trick, namely a decoy that he is only a ruĕ, and unworthy of her love. Her affections then turn to the boyhood sweetheart. Having accomplished one of his life's works in securing an endowment for a Russian ballet school, Feodor departs from their lives forever.

The play is stagy, unconvincing, and in some places absurd, yet there is a certain amount of humor to be found in it. There is one good love scene, and one good dancing scene, in fact, the good points and the bad ones are about evenly distributed throughout. The production and mounting of the piece is lavish and colorful, but this alone will not save the play. Some of the heroics allotted to the noble minded, yet evil doing Feodor, are grotesque, and the love thrills of Suzzane Taylor laughable.

Jose Rubens, who portrays the role of Feodor, scored personally as an artist, and his performance was remarkably fine. Kate Mayhew, who portrays the mother of Suzanne was also good and Donald McDonald's portrayal of a Russian dancer was aided by his dancing ability. The remainder of the cast, a good one, but ill supplied with material, struggled zealously with almost impossible assignments.

"THE CAVE GIRL," DULL PLAY, SAVED BY GOOD ACTING

"THE CAVE GIRL." A comedy in three acts by George Middleton and Guy Bolton. Produced by Comstock and Gest at the Long Acre Theatre, Wednesday evening, August 18, 1920.

CAST.

Rogers .....Arthur Barry
Baptiste.....Brandon Peters
J. T. Bates .....John Cope
Rufus Paterson.....Mark Smith
Georgina Case.....Martha Mayo
Elsie Case.....Madeline Marshall
Divvy Bates.....Saxon Kling
Margot Merrill.....Grace Valentine
Professor Orlando Sperry
Grant Stewart
Mr. Keys.....Franklyn Hanna

"The Cave Girl" proved to be a tiresome play with a decided soporific effect, unrelieved by especial interest in the subject matter or technical construction, and was awakened from its lethargy only through the cleverness of the actors in handling the comedy lines which were interspersed from time to time.

The plot of the piece which seems to show a careful consideration of Barrie's "Admirable Crichton," played by Gillette, and occasionally gives the impression that "Candida," and even "Carmen" influenced the minds of the authors in its construction.

A millionaire's party in the Maine woods, is of a sudden brought to the realization that they must depend on the primitive for an existence, through circumstances which has deprived them of their provisions and any possibility of communication with the outside world.

Two women wish to marry the hero, one the girl from the city, the other the cave girl, aglow with health and radiance, but with no education, who attempts to prove that womanhood unadorned is to be most desired.

The cave girl is able to provide the meals through her skill with the bow and arrow, her cooking and her ability to meet every emergency in providing for her guests; through her proximity and resourcefulness she finds favor in the eyes of her lover.

When the time arrives for the party to attempt to get back to civilization in a boat which they had designed, the cave girl provided one of the few dramatic incidents by starting to chop up the boat, awakening the audience from its somnolency and providing at least one thrill.

A technical weakness was the starting of a fire which destroyed not only the boat house and store house, but destroyed the entire camp in the woods, in order to make it possible for the series of events which took place in the succeeding acts.

Grace Valentine, who played the cave girl imbued it with a considerable amount of artistry, rare interpretative values and gave an intelligent, appealing and convincing portrayal of a rather impossible character, in a charming and graceful manner.

John Cope, a comedian of sterling worth had a part which suited him and he made the most of it. Mark Smith was funny, not only on account of, but despite his avoirdupois.

Saxon Kling was easy and natural in the role allotted to him, and Madeline Marshall, excellent as a dissatisfied fiancee.

Mention should also be made of Grant Stewart who played the part of the professor, in a commendatory manner.

The rest of the cast had but little to do.

BLINN COMING TO COMEDY, AUG. 30

The Comedy Theatre which closed last Saturday night with "The Americans in France," will remain dark until the new Holbrook Blinn show "The Bad Man" opens there on August 30.

The Hit!

AN EXCEPTIONAL HIT

BECAUSE IT IS AN EXCEPTIONAL SONG

HONOLULU EYES

You can't go wrong with any Feist Song

LEO FEIST, INC. NEW YORK 711 SEVENTH AVE.

CHICAGO
Grand Opera House Bldg.

BOSTON
181 Tremont St.

PHILADELPHIA
Globe Theatre Bldg.

TORONTO
193 Yonge St.

SAN FRANCISCO
Pantages Theatre Bldg.

KANSAS CITY
Gayety Theatre Bldg.

LOS ANGELES
Alhambra Bldg.

ST. LOUIS
Columet Bldg.

PITTSBURGH
Savoy Theatre Bldg.

NEW ORLEANS
115 University Pl.

MINNEAPOLIS
216 Pantages Bldg.

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUDE. EXCHANGE

NEW YORK CITY.

Palace—Frank Hurst—Bert Errol—Jimmie Hussey & Co.—Nora Bayes—Bleaty Bleaty.

Riverside—Bobbie Gordone — Harry Cooper — Bessie Remple—Little Cottage—Toney & Norman—The LeGrohs.

Colonial—Sig Friscoe—Chung Wha 4—Mabel Berra—Bessye Clifford—Middleton Spellmeyer & Co.

Alhambra—Allanson—Nelson & Chain—Josephine & Henning—Norton & Nichols—Alexander Bros. & Eve.—Brown & O'Donnell—Briscoe & Rauh—Ye Song Shop—Mabel Sherman & Co.—Sam Liebert & Co.

Royal—Prevost & Goulet—Lane & Moran—Bert Melrose—Herbert Brooks—Laura Pierpont & Co.—Francis Pritchard & Co.

BROOKLYN, N. Y.

Orpheum—Rudinoff—Mason & Cole—Edith Clifford—Miller & Mack—Herman Timberg.

Bushwick—Falon & Shirley—Fay Marbe—Kelley & Pollock—Henry Santry & Co.

New Brighton—Joe Towle—Mabel Burke & Co.—Sybil Vane—Ford Sisters & Co.

Hendersons—Patricola—Leon Errol & Co.—Tuscano Bros.—Nathan Bro.

Rockaway—Nan Halperin—Kranz & LaSalle—Jimmie Lucas—Patricol & Mason.

ATLANTIC CITY.

Garden Pier—Vinie Daly.

BUFFALO.

Shea's—Harry Jolson—Rosa King & Co.—Fred & Maj. Dale—Nora Norine & Co.—Corinne Tilton Rev.—Victor Moore & Co.

BALTIMORE.

Maryland—Hewitt & Mitchell—Bert Fitzgibbon—Conlin & Glass—Swift & Kelley—Grace DeMar—Marmain Sis. & Schooler—John S. Blondy & Bro.

BOSTON.

Keith's—Joe Laurie—Chandon 3—J. & K. DeMaco—Ed. E. Ford—Bradley & Ardine—Emma Carus—Harry J. Conley & Co.

CLEVELAND.

Hippodrome—Herbert & Dare—Harry Carroll & Co.—Jane Dillon & Co.

COLUMBUS.

Keith's—Damsted & Marion—Hilda Garling & Ball.

DETROIT.

Temple—Garcinetti Bros.—Jack Kennedy & Co.—Vernon Stiles—Sheldon & Daley—Nikko Japs—Magic Glasses.

GRAND RAPIDS.

Empress—Holmes & Lavere—Frank Wilson—Trixie Friganza—Galetti's Monks.

Romona Park—LaBernicia.

HAMILTON.

Lyric—Lane Marshall & Can.—Yvette & Co.—Mizzan Troupe—4 Noesses—Libby Sparrow & Co.—Fox & Vardon—Eddie Borden & Co.—Martelle.

LOWELL.

Keith's—Lexey & O'Connor—Susan Tompkins—Tracy & McBride—Chase & LaTour—Gypsy Songsters—Hirschel Henlere—Lorimer Hudson & Co.

MONTREAL.

Princess—Reynolds Trio—LaFrance & Kennedy—Stella Mayhew & Co.—Margaret Taylor—Karl Emmys Pets—Howard Smith & Co.—Gelle Troupe.

OTTAWA.

Dominion—Myers, Burns & O'Brien—Claremont Bros.—Casey & Warren—Adelaide Bell & Co.—Rome & Wagner—Kitamura Japs—Paul Decker & Co.—Mme. Ellis.

PORTLAND.

Keith's—4 Lamys—Sissle & Blake—Snow & Velnar—Green & Myra.

PITTSBURG.

Davis—Barbette.

PHILADELPHIA.

Keith's—ReKoma—Burns & Foran—The Man Hunt—Wilton Sisters—Lydia Barry—Puritana—Chic Sale—Sylvia Loyal.

SYRACUSE.

Keith's—McConnell Sisters—Lew Dockstader—Joe Bennett.

TORONTO.

Shea's—Margot & Francois—Alexandria—Rajah—Eddie Ross—Winter Garden Girls—Duval & Simon—Maria Lo.

WASHINGTON.

Keith's—Mel Klee—Fay Courtney—Leona LeMar—Marshall Montgomery.

YOUNGSTOWN.

Hippodrome—Worden Bros.—Alexander Kids—Tim & Kitty O'Meara—Harry Breen—Fall of Eve.

ORPHEUM CIRCUIT

CALGARY.

Orpheum—Meanest Man in World—Stanley & Birnes—Cahill & Romaine—Lawton—The Briants.

DENVER.

Orpheum—Nellie Nichols — Wyatt's Lads & Lassies—Jerome & Newell—Solly Ward & Co.—J. & M. Harkins.

DES MOINES.

Orpheum—Blossom Seeley Co.—Fixing the Furnace—Man Off Ice Wagon—Ward & Dooley—Collier & De Walde—Ned Norworth & Co.

DULUTH.

Orpheum—Harry Fox & Co.—Dewey & Rogers—Rose & Emma Dean—4 Harmony Kings—3 Lordons—Wastiska & Understudy—Wallis Clark & Co.

KANSAS CITY.

Orpheum—Grace Nelson & Co.—Roscoe Ails & Co.—Sandy Shaw—Green & Parker—Texas & Walker—3 Danoise Sisters—Bert Baker & Co.

LINCOLN.

Orpheum—Bothwell Browne & Girls—Ford & Cunningham—Buch Bros.—Clara Morton—Palo & Palet—Resista.

LOS ANGELES.

Orpheum—George Campbell & Co.—Raymond Wylie & Co.—Shaw & Campbell—Maj. Jack Allen—W. & H. Brown—Frank Dobson & Sirens—Gonne & Alberts—Roy La Pearl.

MEMPHIS.

Orpheum—Flashes—Langford & Fredricks—Dunham & Williams—Elsie La Bergers Co.—Bert Kenney.

MINNEAPOLIS.

Orpheum—Anatol Friedland Co.—Rose & Moon—Story & Clark—Bowers & Wallace—Tuck & Clare—Chas. Henry's Pets—Lord Chester & Co.

NEW ORLEANS.

Orpheum—Henrietta Crosman & Co.—Vokes & Don—Frank Conroy & Co.—Toto.

OAKLAND.

Orpheum—Singer's Midgets—Oliver & Olp—Horlick & Sarampa—Dave Harris—Orren & Drew—Duffy & Sweeney—Arco Bros.

OMAHA.

Orpheum—"Kiss Me"—Morgan & Gates—Chas. Howard & Co.—Brent Hayes—Gazier Worth Co.—McLellan & Carson.

PORTLAND.

Orpheum—Emma Haig & Co.—Jack Trainor & Co.—Nelson & Cronin—Challen & Keke—Edward Marshall—Davis & Chadwick.

SEATTLE.

Orpheum—Under the Apple Tree—"Follow On"—Sidney Phillips—B. & B. Wheeler—Miss Ioleen—Reno—Jackie & Billie.

SIOUX CITY.

Orpheum—J. & E. Mitchell—F. & M. Britton—Harry Carroll Revue—Glenn & Jenkins—Herman & Shirley—Bill Robinson—Emily Darrell—Josie Heather.

ST. PAUL.

Orpheum—Merlin—Flirtation—Touch in Time—Morgan & Kloter—Beth Beri & Co.—Mullen & Francis—Eary & Eary.

ST. LOUIS.

Orpheum—Kitty Gordon Co.—Jack Wilson Co.—J. W. Ransome & Co.—Alexander Kids—Boyce Combe—Dancing Doranos—J. C. Nugent Co.—Page & Green.

SAN FRANCISCO.

Orpheum—The Love Shop—Santucci—Wilson & Larsen—The Champion—Jenks & Allen—Four Aces—Marie Gasper—Lovett's Concentration.

SALT LAKE CITY.

Orpheum—"Rubeville"—Reddington & Grant—Henri Scott—Kane & Herman—Jeanette Childs—Pilcer & Douglas—Bartholdi's Birds.

VANCOUVER.

Orpheum—Frank Wilcox & Co.—Wallace Galvin—Primrose Four—Seven Bracks—"Kelly"—Coley & Jackson—McFarland Sisters.

WINNIPEG.

Orpheum—Sheila Terry Co.—Neal Abel—Clifford & Wills—J. Ros. Johnson Co.—Welch, Mealy & Montrose—Asaki & Taki.

F. F. PROCTOR
Week of Aug. 23, 1920

NEW YORK CITY.

5th Ave. (First Half)—Dotson—Phyllis Gilmore Co.—Jim & M. Dunagan—Saranoff & Jo-Jo—Cutling's Ent.—Foster Ball Co.—Boland & Devarney. (Second Half—Cunnings & White—Dream & Stars—Bert Melrose—Norton & Melnotte.

126th St. (First Half)—Sailor Reilly—Chas. Wilson—Delmar & Kolb—Sully & Mack—Monarch Comedy Four. (Second Half)—John O'Malley Co.—Nathan Bros.

58th St. (First Half)—Fletcher Norton & Co.—Frank Sabini Co.—Mantell Co.—The McIntyres—Murray Erles—Nadell & Follette—Holliday & Burns. (Second Half)—Margo Duo—Mallan & Case—Chas. Wilson—Selbini & Crovini—Dawson Sisters & Stern—Doris Hardy & Co.—Three Bohemians.

Harlem Opera House (First Half)—Pierce & Goff—Bill McDermott—Violet Dale & Co.—Dream Stars—B. & M. Clifford—Julia Curtis. (Second Half)—Al. B. White—J. & M. Dunedins—Kelley & Pollock.

23rd St. (First Half)—John O'Malo Co.—Chas. Wilson—At the Station—Piquo & Fellows. (Second Half)—Winifred Winston Col.—Sailor Reilly—Peck & McIntyre—Rose Revue—Led Yeoman.

Yonkers (First Half)—Mrg. Dorr—Mallan & See—Selbini & Grovini—Dawson Sisters & Stern—Foley LaTour. (Second Half)—Four Roses—Frank Sabini—Moonlight.

Mt. Vernon (First Half)—Garo Zora—Edith Clifford Co.—Ryan & Bronson—Corner Stone—Les Lenis—James Thornton. (Second Half)—Morray Girls—Brown & O'Connell—Camilla's Birds—For Pity Sakes—Ruth Roye.

BROOKLYN.

Halsey (First Half)—Lockwood & Leddy—F. & R. Warner—Moon Light—Miller Sisters—Moonshine Whiskey. (Second Half)—Mary Kurt & Partner—Al Ricardo—Otto Hammer & Co.—Anderson & Goines—Rialto & Co.

Greenpoint (First Half)—Devine & Williams—Nathan Bros.—Kelly & Pollock—Awakening of Mr. Pipp—Stone & Hallo. (Second Half)—Middleton & Speelmeuer—Pierce & Goff—Delmar & Kolb—Murray & Voel.

Prospect (First Half)—Brown & O'Donnel—Camilla's Birds—Rose Revue—Ed Hill—For Pity Sake. (Second Half)—Boland & Devarney—Denny & Morgan—James Thornton.

ALBANY.

(First Half)—Four Dancing Cliffords—Pert & Su Kelton—Hands Up—Howard & Sadler—B. Bouncer & Co. (Second Half)—Francini Bros.—Carney & Rose—Llea McMillan Co.—Harry Cooker—Maude Muller Co.

ALLENTOWN.

(First Half)—The Braminos—Barry & Whitledge—Whitney & Wilson—Putting It Over. (Second Half)—Ernesto—Reed & Clifton—Eddie Tanner Co.—Handers & Mills—Buckridge Casey.

ALTOONA.

(First Half)—Dippy Diers & B.—Jennie Middleton—Kimberly & Page—Kelso & Wright—On the Mississippi. (Second Half)—Barebett—Bowen & Baldwin—Chabbot & Brooks—Shriner & Fitzsimmons—The Man Hunt.

BINGHAMTON.

(First Half)—Dancing Hagens—Salle & Rouble—Fissinger & White—Irene Meyers—Gene Chanse—Slager & James. (Second Half)—Skating Hamiltons—Downey & DeVolle—Wolfe & Stewart—Dresley Girls—Hager & Goodwin.

CHESTER.

(First Half)—Musical Hunters—Mason & Forest—Austin & Allen—Vaugh Camport—Jack Roof's Breese Girls. (Second Half)—McConnell & Austin—Four Dancing Demons—Rives & Arnold—Ben Bernie—Jack Roof's Breese Girls.

DAYTON.

(First Half)—Eldora Co.—Josephine Lenhart—Elsie Williams Co.—Lapine & Emery—Oh Mike. (Second Half)—Chief Little Elk—Jack & Nayon—Isle of Joy—Evans & Miller—Patterson Trio.

ELIZABETH.

(First Half)—Geo. Madden—Ahearn & Peterson—Helen Ray & Co.—Herman Shone Co.—Marion Brinn. (Second Half)—Bessie Rantell—Quixie Four.

EASTON.

(First Half)—Ernesto—Reed & Clifton—Eddie Tan & Co.—Handers & Millis—Buckridge Casey. (Second Half)—Briminos—Barry & Witlege—Whitney & Wilson—Putting It Over.

ELMIRA.

(First Half)—Smiths—Downey & Devolle—Desley's Girls. (Second Half)—Dancing Hagens—Ackland & May—Salle & Roubles.

HOLYOKE.

(First Half)—Musical Johnstons—Arthur & Bell—Tracy & McBride—Bernard & Towne—Sebasa & Myra. (Second Half)—Susan Thompson—Maxwell Sive—Paul Regay & Co.

HARRISBURG.

(First Half)—Varbette—Brown & Baldwin—Chaggot & Brooks—Shriner & Fitzsimmons. (Second Half)—Jennie Middleton—Merchant & Smith—Kimberley & Page—Anger & Adler—On the Mississippi.

HAZELTON.

(First Half)—Elcieve—Renard & Jordon—Lynton & Roberts—Three Beauties. (Second Half)—Pals—Hen Clifton—Burns & Foran—Aerial Smiths.

JERSEY CITY.

(First Half)—Peck & McIntyre—Winifred Winslow Co.—Cunningham & Bennett—Kenna Sisters—Geo. Yeoman—Kara & Shek. (Second Half)—Kluting's Entertainers—Curtis & Fitzgerald—Billy McDermott — Travers & Douglas — Frank & B. Moran—Monarch Comedy Four.

LANCASTER.

(First Half)—Four Dancing Demons—Rives & Arnold—Ben Bernie—McConnell & Austin. (Second Half)—Musical Hinters—Austin & Allen—Mason & Forest—Wroe's Buds.

McKEESPORT.

(First Half)—Hilton Sisters—Pauline & Francis—The Owl—Crumbley & Brown. (Second Half)—Trunell Trio—Hill & Quinnell—Mast Sisters.

MONTREAL.

Seymor Happy Family—Wolfe, Henderson Co.—Clarmont Bros.—Florence Duo.

NEWARK.

(First Half)—Trixie Friganza—Curtis & Fitzgerald—Travers & Douglas—Bert Melrose—Crummins & White—Murray Voell—Norton & Lottie. (Second Half)—Dotson—Edith Clifton Co.—Carozora—Foster Ball Co.

NORTH ADAMS.

(First Half)—Musical Waylands—Leichfield—George Reynolds—Annette & Rose—Arnold & Florence. (Second Half)—Adams & Brown—Musical Johnsons—Watson's Dogs.

PATERSON.

(First Half)—Bessie Remple Co.—Van & Vernon—Three Blighty Girls—Fred & Burke—Great Westons. (Second Half)—Joe Madden—Clay & Robinson—Holloday & Burns—Whirl of Variety—Three Buddies.

PITTSFIELD.

(First Half)—Alfred Farrel Co.—Adams & Brown—Nelson & Ercell—Neapolitan Duo—Watson's Dogs. (Second Half)—Silvester & Brown—Lichfield—George Reynolds—Annette & Rose—Mooney & Conroy.

PITTSBURGH.

Billy Lingard—Happy Johnston—Dunn Sisters—Cararis & Cleo—Donaldson & Van—Felix & English—Broadway Four—McGiller & Hamilton.

PHILADELPHIA, PA.

Wm. Penn (First Half)—Three Dixie Boys—Lyda McMillan Co.—Burns & Wilson—Wroes Buds. (Second Half)—Everett's Hippo—Holliday & Willette—Vaughn Comfort Co.—Primrose Minstrels.

Grand Opera House—Margor Ford—Edna Nickerson Trio—Jim & H. O'Donnell—Marino & Maley—Lamar Haze & Co.—Nana & Co.

PASSAIC.

(First Half)—Chief Egalhors—Clay & Robinson—Leighton's Revue—Nelson & Bailey—Chas. McGood Co. (Second Half)—Onray & Dolly—Annette Dare—Toonerville Tooters—Ahearn & Peterson—Eugene Duo.

READING.

(First Half)—Anger & Adler—Marshall & Montgomery—Ward & Kin—Step Lively—Peres & Marguerite. (Second Half)—Race & Edge—Clara Howard—Petit Troupe.

SCHENECTADY.

(First Half)—Clemenzo Bros.—Follis & Leroy—Wayne, Marshall & Candy—Howell & Gear—Leah White's Ent. (Second Half)—Musical Whalens—Southern Four—Sweeties—Dunham & Williams—Celina's Circus.

SYRACUSE.

(First Half)—Musical Whalens—Morrison, Nash, Williams—Jarvis & Boyle—Sweeties—Southern Four—Celina's Circus. (Second Half)—Clemenzo Bros.—Bobby Folsom—Nat. S. Jerome Co.—Harvey & Caryl—Howell & Gear—Leah White's Ent.

SCRANTON.

(First Half)—Wheeler Trio—Moore & Gray—Rond & Galloway—Frank Ward—Prescott & Eden. (Second Half)—Grant & Wallace—Wild & Sadlaie—Prescott & Eden—Dixie Four—Ed & Lottie Ford.

SHENANDOAH.

(First Half)—Pals—Hen Clifton—Burns & Foran—Everett's Money Hippo. (Second Half)—El Cleve—Rendard & Jordon—Lynton & Roberts—Three Beauties.

TROY.

(First Half)—Franchini Bros.—Carney & Rose—Lida McMillan Co.—Harry Cooper—Maude Mukkern Co. (Second Half)—Four Dancing Cliffords—Pert & S. Kelton—Hands Up—Howard & Sadler—B. Councer & Co.

TOLEDO.

(First Half)—Chief Little Elk—Jack & Nayon—Isle of Joy—Evans & Miller—Patterson Trio. (Second Half)—Eldora Co.—Josephine Lenhart—Elsie Williams Co.—Lapine & Emery—Oh Mike.

TORONTO.

Cornell, Leona & Zippy—Southern Saxo Six—Frank & T. Carmen—Clifford Wayne Trio—Nick Hufford—Garden Girls.

UTICA.

(First Half)—Grant & Wallace—Marshall & Connors—Three Bohemians—Honor Thy Children. (Second Half)—Frank & T. Schell—Fisinger & White.

WOONSOCKET.

First Half)—Chester Johnson Co.—Happy Moments—Leonard & Porray. (Second Half)—Rip Raymond—Billy Miller Co.—Silver Star.

JOHNSTOWN.

Williams Bros.—Dolly Ward—Oh Mike.

WATERTOWN.

(First Half)—Skating Hamiltons—Hager & Goodwin—Wolfe Stewart—Claudia Coleman—Natural Voice. (Second Half)—Irene Meyers—Sherman & Pierce—Gene Chase Co.—Slager & James.

WILKES-BARRE.

(First Half)—Grant & Wallace—Wild & Sadalia—Ed & Lottie Fore—Dixie Four—Making Movies. (Second Half)—Rond & Galloway—Moore Gray—Making Movies—Frank Ward—Wheeler Trio.

YORK.

(First Half)—Peres & Marguerite—Roace & Eudie—The Man Hunt—Clara Howard—Petet Troupe. (Second Half)—Dippy Diers & Bennett—Kelso & Wright—Marshall & Montgomery—Ward & King—Step Lively.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Pedrick & Levero—Billy K. Aloha—Lockhart & Laddie—Dave Thursby—Jean Leighton's Revue—Peggy Brooks—Nancy Boyer & Co.—Fraser & Bunce. (Last Half)—Venus On Wheels—Bert & Betty Ross—Weston & Marion—Raymo & Ross—Emery Five—Cliff Clark—Powers, Marsh & Delmar.

Victoria (First Half)—Alvin & Kenny—Barra Sisters—"The New Leader"—Flaher & Lloyd—Johnny Singer & Dolls. (Last Half)—Newport & Strik—Sydney & Townley—Fred Elliott—5 Musical Queens.

Lincoln Sq. (First Half)—The Spartans—Newport & Stirk—Harry Mason & Co.—Tom Mahoney—Frank Ward & Sisters. (Last Half)—Strasle's Seals—Nora Aller & Co.—Ward & Raymond—Ash & Hyams—Wiley & Wiley.

Greeley Sq. (First Half)—Billy Kinkaid—Nora Allen & Co.—Cliff Clark—8 Black Dots—Ash & Hyams—Wiley & Wiley. (Last Half)—Reckless & Arley—Gene & Menetti—Phil Davis—Nancy Boyer & Co.—Howard & Lewis.

Delancey St. (First Half)—Reckless & Arley—French Refugees—Bert & Betty Ross—Royal 4—Strasle's Seals. (Last Half)—Pedrick & De Vere—Billy K. Aloha & Girls—Manners & Laurie—8 Black Dots—Wier & Crest—Montambo & Nap.

National (First Half)—Weston & Marion—Rita Shirley—"A Perfect Day"—Haig & LaVere—Montambo & Nap. (Last Half)—The Spartans—Christie & Neville—Fisher & Lloyd—Mystic Hanson Trio.

Orpheum (First Half)—Bissett & Scott—Phil Davis—Eadie & Ramsden—Weir & Crest—Emery 5. (Last Half)—Aerial De Groffs—Dave Thursby—"A Perfect Day"—Browning & Davis—Johnny Singer & Dolls.

Boulevard (First Half)—Chrystie & Ryan—Gene & Menetti—Renard & Jordan—Weir & Crest.

BROOKLYN, N. Y.

Metropolitan (First Half)—Smith & Masters—Sydney & Townley—Fred Elliott—5 Musical Queens. (Last Half)—Bissett & Scott—Peggy Brooks—Madie & Ramsden—Fraser & Bunce—Jean Leighton's Revue.

Fulton (First Half)—Aerial De Groffs—Frank Mansfield—Powers, Marsh & Delmar—Ward & Raymond—Beatrice Morrell Sext. (Last Half)—Smith & Masters—Royal 4—Frank Ward & Sisters.

BALTIMORE, MD.

Gorgalis Trio—Darby & Brown—State Room No. 19—McKinty Kids.

BOSTON.

(First Half)—Thornton Sisters—"Business is Business"—Jack & Tommy Weir—The Cromwells. (Last Half)—Mason & Fletcher—Half Past Two—Dave Manley—Ling & Long.

FALL RIVER.

(First Half)—Mason & Fletcher—"Half Past Two"—Dave Manley—Ling & Long. (Last Half)—Thornton Sisters—"Business is Business"—Jack & Tommy Weir—The Cromwells.

HAMILTON, CAN.

Dailey Bros. — Carter & Buddy — "Mimic World."

MONTREAL, CAN.

June & Irene Melva—G. Swayne Gordon & Co.—Fields & Robertson—Kinkaid Kilties.

PROVIDENCE.

(First Half)—Roy Harrah & Co.—Grace DeWinters—"Prosperity"—Wells, Virginia & West—Carlson & Fairchild. (Last Half)—Bassett & Bailey—Gordon & Delmar—Morgan & Grey—Moore & Fields—4 Stylish Steppers.

LONDON, CAN.

(First Half)—Swain's Cats & Rats—Delite Sisters—Mumford & Stanley. (Last Half)—Gordon & Gordon—Hallen & Gross—Homer Lind & Co.

TORONTO, CAN.

Cross & Santoro—Marshall & Weston—Cortelli & Rogers—Mercedes—Ferns & Litt—4 Bangards.

SPRINGFIELD.

(First Half)—Bassett & Bailey—Gordon & Delmar—Morgan & Grey—Moore & Fields—4 Stylish Steppers. (Last Half)—Roy Harrah & Co.—Grace De Winters — "Prosperity" — Wells, Virginia & West—Carlson & Fairchild.

(Continued on page 31)

AL BERNARD'S GREAT KOMEDY KOON SONG

READ 'EM AND WEEP

A Komedy Koon Song That Is Different
Words by AL BERNARD

Professional Copies and Orchestrations Ready
Music by WALTER HAENSCHEN

Featured Successfully in "COME SEVEN" at the Broadhurst Theatre, New York

A FEW MORE NEW TRIANGLE TUNES

WHEN YOU ARE MINE | CALIFORNIA BLOSSOM | DREAMING BLUES

A HUNDRED YEARS AGO — THE GREAT COMEDY SONG

TRIANGLE MUSIC PUB. CO., 145 West 45TH St., New York

FAY MARBE

THE AMERICAN BEAUTY

MUSICAL COMEDY FAVORITE — PICTURE STAR

Making Her Vaudeville Debut

PRESENTING

"PERSONALITY SONGS AND DANCES"

A 15 MINUTE DISPLAY OF ARTISTIC VERSATILITY AND PERSONALITY

At B. F. KEITH'S 81st ST., NEW YORK — THIS WEEK, AUG. 23

Wanted Musicians

A Musical Director **who can arrange.** How many times have you read an "ad" like this? Can **YOU** arrange and compose? If so this will **not** interest you, but if you **CANNOT**—Send 2-cent stamp for trial lesson. **Three trial lessons free.** If not then convinced you'll succeed, **you owe us nothing.**

TAUGHT BY MAIL. Successfully, Practically, Rapidly.

You must know the rudiments of music and **mean business,** otherwise don't write.

WILCOX SCHOOL OF COMPOSITION C. W. WILCOX, Dir. Box C, 225 Fifth Avenue, New York City

Want Treasurer

LYCEUM THEATRE, PATERSON, N. J.

Address BILLY WATSON.

NEW ACTS AND REAPPEARANCES

JACK OSTERMAN

Theatre—*Royal.*
Style—*Singing Comedian.*
Time—*Fifteen minutes.*
Setting—*In one.*

The news of Jack Osterman's success on the Orpheum time, his big hit in Chicago and other cities, has for months been circulated about New York, his home town. This and his numerous friends and acquaintances were responsible for a record breaking attendance at the Royal on Monday afternoon.

The big crowd was not disappointed; on the contrary, it was surprised, pleased and then amazed at the exceptional ability displayed by this young man, or boy, rather, for that is all he is.

Attired in a blue coat, white trousers and wearing a smile that radiated a charming personality and endless good nature, he opened with a song about his relatives advising him in regard to his career. He decides to go on the stage, and that, both in song and in reality, is where he belongs. He told some humorous stories regarding his uncle, then more songs and stories, all of them good and each one of which hit the mark with a bang.

He does a bit of dancing, too, a shiver and a shimmy that took the house by storm, and at the opening performance was the recipient of an ovation when he came on. His many friends, his pleasing personality, his talented mother and popular father might have been responsible for that, but the thunderous applause which broke forth when his act was over belongs solely to Jack Osterman, a newcomer in vaudeville, whose talents, personality and ability will carry him far. S. K.

"THE DENTIST"

Theatre—*Audubon.*
Style—*Comedy.*
Time—*Fifteen minutes.*
Setting—*Special.*

This comedy bit, which could make a comedy sketch very easily, is a development of an old minstrel act, and was done for many years in burlesque. Le Maire and Buzzell, who presented this bit here, and will do it in "The Broadway Brevities," have developed it to a degree that will give it added laugh getting value to the old timers and prove a novelty to the younger generation.

The setting, in two, is that of a dentist's office, with the paraphernalia of the trade, and furnishings to fit. LeMaire is the dentist and chiropractic practitioner in one; Buzzell, his prospective patient. Buzzell enters the office to have some teeth extracted and LeMaire goes about the business of pulling them in a sure fire laugh-getting manner, straddling the dentist's chair across Buzzell's body while working on his molars. The dental treatment failing to work, he then applies chiropractic, in a very "masseur-like" manner, and after banging Buzzell about for five minutes or so, he announces him cured. Buzzell is then taken into the business as a partner, having had two full lessons, and made assistant to LeMaire. He is given the first patient that comes in to practice on, and said patient happens to be a lady. Well, the finish shows the lady, very much embarrassed being treated to rough-house chiropractic by Buzzell, much to the amusement of the audience.

The bit, which is admirably well worked out, should prove the laugh getter of the show, for it is a scream from beginning to end, due more than anything else to the handling of LeMaire and Buzzell. S. K.

DUDLEY SUES CHAS. MACK

Charles Mack, of the team of Moran and Mack, has been sued by Edgar Dudley, as manager, for $250. The amount in question, the plaintiff alleges to be due him for negotiating a contract for Mack to appear in the "Ziegfeld Follies."

ALICE NELSON AND CO.

Theatre—*Proctor's Fifty-eighth St.*
Style—*Singing and talking.*
Time—*Fifteen minutes.*
Setting—*One.*

A good act has Alice Nelson in which the best laughs are occasioned by her partner, unbilled. Before a drop in one, Miss Nelson, garbed in a fetching evening gown, comes on and starts to sing. Suddenly she is interrupted by the ring of an alarm clock out front. She stops and so does the clock. When she starts to sing again, the clock again starts ringing and a man in the audience starts to leave the theatre. Miss Nelson calls to him and asks him what he has under his arm, whereupon he replies, "Big Ben." Miss Nelson and the plant then indulge in a dialogue.

The plant is clever at getting his lines across. He is invited to step across the footlights, and after doing so occasions more laughter by his comedy antics. Miss Nelson leaves him alone for a few minutes during which time he sings a comedy song. More dialogue follows after which they close with a good number concerning prohibition. At the end of this bit the team falls in line behind a chap garbed as an undertaker who in time to a funeral dirge pushes a wheelbarrow across the stage. On the wheelbarrow is a beer keg, appropriately surrounded by flowers. J. Mc.

BALLIOT TRIO

Theatre—*81st Street.*
Style—*Acrobatic novelty.*
Time—*Ten minutes.*
Setting—*Full—special.*

The trio, one man and two women, are presenting a novelty in opening turns. Unless we are mistaken, the same trio presented a similar act hereabouts about two years ago, but under another name.

It opens with the man supporting a huge cross bar upon his shoulders while the girls do some bar work upon it, he meanwhile keeping the bar revolving by moving about in circles. After two minutes of this work, one of the girls, suspending a solid iron weight from her teeth by means of an iron jaw apparatus, swings this weight about with rapidity, after which both girls indulge in some weight tossing and juggling, the turn closing with a spectacular stunt that sends it away very big. The girls, suspended by their feet from the shoulder-bar supported by the man, with the weights suspended from their teeth are rapidly spun about, their bodies, and the weights swinging out audienceward.

The turn should prove interesting to all, for it is artistically dressed, and moves with enough speed to satisfy, as well as possessing something of novelty. S. K.

McCARTHY AND STENARD

Theatre—*Proctor's Fifty-eighth St.*
Style—*Dialogue.*
Time—*Twelve minutes.*
Setting—*Three.*

Flippant repartee figures prominently in an act that is being presented by McCarthy and Stenard. In fact the act has little else to offer. Nevertheless it is a laugh getter from start to finish and at its initial appearance at this house went over well.

At the rise of the curtain there is depicted a room in a hotel. In the room is a set of twin beds, occupied by a married couple. An alarm clock rings and awakens the wife who in turn attempts to arouse her other half. When she succeeds in doing so the pair become involved in an argument regarding their respective merits, the merits of their families, etc. Interwoven in the dialogue are some clever lines many of which won applause and all of which created laughs. Finally the wife threatens to go home to mother, but when she receives a letter with a check for two hundred dollars enclosed she and her hubby kiss and make up. J. Mc.

A SENSATIONAL SONG
An Up-to-the minute Idea
and this song has already created a Universal SLOGAN.
"FEATHER YOUR NEST"
By KENDIS and BROCKMAN, Writers of "BUBBLES," etc., etc.
The whole world is preaching economy and this song has already created a Universal SLOGAN.

CHORUS
The birds are humming, "feather your nest,"
Tomorrow's coming, "feather your nest,"
In sunny Maytime, you're planning for hay time,
And saving for sleigh time, saving for those you love best.
The Winter's calling, Summer has fled,
The snow is falling, you've made your bed,
Stay at your fireside, and look at the bright side,
You'll find it's the right side,
So "feather your nest."

PUBLISHED BY
Kendis-Brockman Music Co., Inc.
145 W. 45th St., N. Y. C.

TO THE OLD RELIABLE!
MY PAL

HENRY P. DIXON says:—That I have produced his one best bet, for which I feel grateful to Hicky La Van, Rogers & Donnelly, Uke Hughes, Letty Bolles, Belle Costello, Stella Rose, and eighteen Lake-Erean choristers.

JIMMY LAKE

"BIG SENSATION COMPANY"

STARS OF BURLESQUE

Doing Wop Returning After 4 Years in the Movies with Victory Belles

BEN MOORE

Working For a Real Man James E. Cooper

SIGNED WITH I. H. HERK

ARTHUR HARRISON

TO PRODUCE TIDDLE DE WINKS

HONEY GIRL SOUBRETTE SEE ME WITH

MATTIE (BILLIE) QUINN

HARRY HASTINGS BIG SHOW COLUMBIA CIRCUIT

BILLY BLASK and IRENE KELLER

HEBREW COMEDIAN — INGENUE

WITH LENA DALEY AND HER KANDY KIDS

FEATURING HIS LATEST SUCCESSES BLUE DIAMOND AND NAUGHTY BLUES

NAT MORTAN

THE KING OF JAZZ

WATCH THE HAT SHIMMY WITH JEAN BEDINI'S PEEK-A-BOO
Gayety, Buffalo, This Week

FEATURED WITH

GEO. P. MURPHY

THE BIG WONDER SHOW

THE REFINED PAIR

A. William

YOUNG & MAYO

Mona

STRAIGHT — INGENUE

WITH PUSS PUSS THANKS TO MAURICE CAIN

WATCH THIS BOY; NO SPEED LIMIT

HARRY HOWARD

JUVENILE WITH GROWN UP BABIES

PRIMA DONNA

MY FIRST SEASON IN BURLESQUE

Louise Mersereau

WITH BATHING BEAUTIES

MANAGEMENT IKE WEBER

SOUBRETTE SECOND SEASON WITH BATHING BEAUTIES

HELEN LLOYD

DIRECTION ROEHM AND RICHARDS

FEATURED COMEDIAN WITH BERNSTEIN AND GALLAGHER'S BATHING BEAUTIES

JACK HUNT

SEASON 1919-1920 1921-1922 1923

Ingenue Prima Donna

Charlotte Baker

BERNSTEIN AND GALLAGHER'S BATHING BEAUTIES

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

LILLIAN VERNON

Theatre—*Harlem Opera House.*
Style—*Singing.*
Time—*Thirteen minutes.*
Setting—*One.*

Lillian Vernon looked neat in her opening gown of green and white lace with white socks and silver slippers and, in good strong voice with clear and concise enunciation, put over an opening number; a screen was then lowered with an announcement that the Pathe cameraman had caught her on Fifth Avenue with her protest dress against the H. C. L. A motion picture of her with this dress and a crowd on the famous thoroughfare was flashed, following which Miss Vernon made her appearance wearing the dress to which was affixed pictures of various articles such as a piece of meat, a picture of a house, etc.

Some talk relative to the high cost of various articles and the high prices of everything in general brought laughs, is well written and delivered with a style that is sure-fire; this talk led up to parodied versions of Longfellow's "Village Blacksmith," "The Midnight Ride of Paul Revere," and a number of other well known poems including Poe's "Raven." A song relative to the H. C. L. followed which Miss Vernon sells well and for which she was suitably remunerated.

In a change of costume, "You Can't Work the Way You Used To, if You Want to Make a Hit With the Girls" went big enough for an encore and, in an energetic style with lots of pep and punch, to which was added decided personality, Miss Vernon sang "If You Made Me President," which has evidently been specially written for her; it suits her to a "T," and is full of laughs which were emphasized by the clever manner of putting them over. For the second chorus the names of various prominent theatrical stars were interwoven in a manner to bring laughs.

Miss Vernon seemingly wore no corsets or brassieres in the last costume, and did not present as neat an appearance above the waist line as she might, especially noticeable when she moved around and danced a few steps. Correcting this, the act would do nicely at the better houses and might hold down a spot on the big time. H. W. M.

PAGIE DALE TRIO

Theatre—*Proctor's 125th St.*
Style—*Dancing.*
Time—*Ten Minutes.*
Setting—*Three.*

A dancing act with two girls bearing a marked family resemblance, and a man.

One of the girls does some interpretative dancing gracefully in a black costume with long trouserettes, the anterior aspect of which is eliminated, intermittently, to show her limbs encased in flesh-colored tights.

The man sings "A Little This, A Little That," and the three do some dancing for the finish.

The girls looked well in short dresses of rainbow effect, but their tights, or stockings, were badly wrinkled, being too loose or not properly secured.

One of the girls, either due to the heat or the strenuous exercise, had to stop dancing and seemed in great pain, putting her hand upon her heart. But she bravely and gamely smiled and did her best to finish the act.

A body spin with the other girl was short and did not bring any great results, due to the fact that numerous other dancing acts employ the same business. The act could stand fixing up somewhat, particularly the finish, and the song used for a stall, while one of the girls is changing, is weak and could be replaced, or the man might better do a solo dance, which, while not relieving the monotony of the dancing, would be much better than the vocal effort now employed. H. W. M.

MABEL SHERMAN

Theatre—*81st Street.*
Style—*Song cycle.*
Time—*Fifteen minutes.*
Setting—*One—plain.*

Mabel Sherman, a good looking brunette, is offering a series of songs which she titles "The Love Girl." Each number is a song of love and deals with the ever flaming passion from another angle. She opens with a medley of operatic love melodies, intermingled with popular love songs, after which she renders "One Fine Day" in Italian, announcing the number "a la Geraldine Farrar." Following this she makes her exit to change her costume, from summer white attire to a black satin and lace gown, with pantaloon, balloon, white bosom, and yellow butterfly effect, during which time her pianist renders a solo, utilizing a catchy, tuneful number, never before heard by the writer.

Re-entering in her changed clothes, Miss Sherman renders another ballad in a blue opera cape effect, which is thrown off to disclose the creation described above. She then sings a popular love tune and for an encore rendered an Oriental ballad of love, also a popular song. Her voice is fair, her mannerisms not particularly noticeable or noteworthy, and her personality pleases. Miss Sherman has a number two act that should find rather easy going at this style of house. S. K.

LA PINE AND EMMERY

Theatre—*Jefferson.*
Style—*Comedy song and dance.*
Time—*Fifteen minutes.*
Setting—*One.*

Although they opened the bill, La Pine and Emmery scored one of the hits of the bill, and in a better position would probably have stopped the show. A man and woman comprise the team. They enter with small stools upon which they sit close to the footlight trough. Following a humorous song, the girl exits and gives her partner a chance to win laughs. This he did in good style using as the medium a humorous number concerning prohibition.

The girl when she re-enters wears an outfit that is a scream. It is composed of a faded and tight fitting gingham dress which barely reaches her knees, a pair of striped black stockings, and a small round straw head-piece. Her get-up occasioned a ripple of laughter and before she went off again the ripple had turned to a roar. The girl showed herself to be a good comedienne and her burlesque antics were really funny. Following a comedy duet bit the applause was so insistent that the couple had to give an encore. J. Mc.

BERNARDO AND VANITA

Theatre—*Proctor's 23rd St.*
Style—*Singing.*
Time—*Eleven minutes.*
Setting—*One.*

Bernardo and Vanita sing several songs including an operatic aria; the woman is rather portly.

The man is Italian and sang "My Mariutch She Do The Shimme-schawab" to fair returns.

Both voices are strong and blend fairly well but the act needs rearrangement, especially the finish which was done by the man who gave an impression of a miser, the lines being strongly reminiscent of a scene from "The Chimes of Normandy," which is called in England, "The Bells of Corneville;" at the finish a bottle of rye whisky is shown as the man says: "mine, mine." He did not look, with his jet black hair and no make-up, the part of the miser, even though the green spot was used, and this bit was badly advised at the end of the act as a team should finish double whether doing an encore or not. In number two spot, this finish let them down, after having received a fair hand on the operatic selection. H. W. M.

JACK OSTERMAN

Osterman makes entrances that sound like Harry Lauder and is dragged back and back again for encores and speeches.—JACK LAIT in *Variety*.

Direction, HARRY WEBER

WANTED
Lady and Gentlemen Musicians
SUITABLE FOR MUSICAL ACTS—FOR VAUDEVILLE
Address TOM BROWN, 220 W. 46th St., New York

FOR RENT
Large Office, Suitable for Agent or Producer
Address TOM BROWN, 220 W. 46th St., New York

NEW STUFF BY A NEW WRITER
Just finished. A parody that will make your audience intoxicated—with laughter. A few sample lines:
"WE'LL BUILD A LITTLE STILL ON SOME QUIET HILL, AND LET THE REST OF THE WORLD GO DRY."
Why not get the rest too? Send $2 (two) to
CHRIS GAINEY 211½ Main Street, Ft. Worth, Texas
P. S.—I'm down in Texas getting Oiled-up. Just finishing "The Song Writer." See sample lines elsewhere, this issue. Working on "Babe Ruth" song entitled: "When Babe Runs to First He's Going Home."

ECTOR AND ? DENA
DIRECTION—I. KAUFMAN PLAYING U. B. O. TIME

WANTED
FOR HIGH CLASS HEADLINE MUSICAL ACT, A1 MEN TROMBONE PLAYERS, who can double on string. Women Cornet Players who can double on string. One fine Cornet Soloist. One good Baritone Singer, solo required, who doubles on trombone. To open middle September. Send photograph, height and weight. C. B. MADDOCK, 1482 Broadway, New York City.

JOHNNY BLACK

COMPOSER OF DARDANELLA

AND

MISS DARDANELLA

Withdrew from BROADWAY BREVITIES by mutual agreement

FEATURED ON ORPHEUM CIRCUIT

BOOKED SOLID

SAILING FOR LONDON APRIL 15

Direction Bart McHugh

WINKE **DOWNING AND DE VOILE** BERT

JUST A LITTLE DIFFERENT

Direction NAT SOBEL

PLAYING U. B. O.

FRANK SHIELDS

THE ROLLICKING ROPER

NOW AT THE
ALHAMBRA
Is Preparing a New Act

Representative
Harry Fitzgerald

CHANGE of ADDRESS

We desire to announce to our professional friends our change of address, which is **232 WEST 46TH ST.**, just opposite the N. V. A.

We have the entire building and are better prepared than ever to give that courteous attention to which you are justly entitled. We have more pianos, more demonstrators, arrangers and copyists.

Our New Songs "WHY DID YOU MAKE A PLAYTHING OF ME," by J. Berni Barbour

"LONG GONE" By W. C. HANDY and CHRIS SMITH **"BRING BACK THE JOYS"** by JACK ROSE, are just released to the profession

"PICKANINNY ROSE" and "EVERYTHING IS GOING UP" are still going great and are suited to quartettes, singles or doubles

We have a new BLUE song, "YOU CAN'T KEEP A GOOD MAN DOWN" You remember our old blue song, "A GOOD MAN IS HARD TO FIND." Come in and hear our Blues

IF YOU CAN'T CALL, PHONE OR WRITE

Yours for a Successful Season **PACE & HANDY MUSIC CO. Inc., 232 West 46th St., New York** Opposite the N. V. A.

SOUBRETTE
DAINTY
CLASS
CLEVERNESS
DOING NICELY
THANK YOU

ANNETTE CREIGHTON

WITH
JEAN BEDINI'S
PEEK-A-BOO

BURLESQUE NEWS

(Continued from Page 14 and on 28)

MINSKY BROTHERS' OPENING A BIG GALA AFFAIR

The Minsky Brothers were all smiles last Friday night when they saw their New National Winter Garden down on Houston street crowded to the doors and many hundreds turned away, who could not for love or money obtain admission. It was a real gala opening, with an audience of first nighters, that is usually seen at an opening of a Broadway show. Many notables in the theatrical world were there as well as the political circle and well known Broadway celebrities. The streets adjoining the house were lined with automobiles and every available space in the house was banked with floral pieces.

One would not recognize the house hardly as the same National Winter Garden of the past. It is all dressed up in a new coat of paint of old rose. There are silk draperies of old rose around the sides, new electrical fixtures with silk coverings to match. The orchestra chairs have new cloth coverings. New brass railing surrounding the orchestra and a beautiful grass and flower bank separating it from the stage over the footlights.

The lobby both down stairs and up is decorated in a pale blue and gold color scheme. The new elevators, with boys in uniforms running them with much speed. New large electrical signs on the front of the house to attract the crowds is another feature and last but not least, the Minsky Brothers, all three of them, Billy, Abe and Herbert, with beaming faces were there to welcome all.

There are girl ushers in pretty uniforms and a ten piece orchestra, to take care of the musical part of the programme. It plays jazz music to the strain that makes the old feel young and operatic music to the delight of the lovers of high class selections.

Minsky offered a show as an opener that would do credit to any who like this style of entertainment. It was a fine comedy and musical offering, and his chorus is one of the best we have seen so far with any burlesque show this season. They are a pretty lot of girls who can sing and dance. The electrical effects were well carried out and the scenery was bright, clean and most attractive, showing that the mechanical staff was also on the job.

The book which was produced by Leo Stevens was called "Nothing On To-Night" was full of laughs, although nothing but bits, was staged so that it was very entertaining. Stevens also staged all the numbers, which were pretty and some of them out of the ordinary.

The comedians were Dave Shafkin and Frank Mackey who were at this house last season, the former doing a funny Hebrew character and the latter an eccentric Dutch. They were given a big reception at their entrance. Sid Winters was the other comedian. He is a new one at this house, but caught on at once. Winters is doing tramp; this is the first time we have seen him in this role, and can say he is most successful. We like him better than when he was doing Irish.

The rest has done James X. Francis lots of good; he is looking and working as of old. He opened as in the role of Satan and then went into straight.

Lester Thompson is a young juvenile, a neat appearing fellow who made good.

Lucille Rogers was never seen to a better advantage in the prima donna role, since starting in burlesque last season with a Columbia road show. She was in fine voice Friday night and rendered numbers exceptionally well. Her costumes were most attractive. In a specialty in one she offered two operatic selections with ease and style.

Maybelle the ingenue who has improved in appearance since last season, was quite at home in the scenes and she put her numbers over with her usual clever manner. She wore pretty dresses.

Caroline Warner, who has not been around New York for over a year, shared the soubrette honors with Babe Wellington and Carrie Finnell. Miss Warner is a much improved young lady since we saw her last and a very clever soubrette. She is shapely, uses a good make up, reads lines nicely and dances. Her wardrobe looked well.

Little Babe Wellington was given a big reception when she jumped out in her first number, which went over big as did all her numbers. She is the same worker as last season, which made her so popular here.

Smiling Carrie Finnell who evidently has been taking good care of herself during the warm Summer, having lost much of her excess weight, danced and sang herself into favor. She put her numbers over great. This young lady has a most pleasing personality and style of working.

Minsky has a corking good cast and one that would stand up well with any in burlesque and has a Broadway chorus. The boys have something to be proud of down there on the East Side. SID.

SHUBERT AT THE YORKVILLE

Hughy Shubert, who wrote all the special music for the Hurtig and Seamon shows, Harry Hastings, Big Show and many other burlesque shows this season, has again returned to the Yorkville, a dramatic stock house, opening there Monday as musical director.

HOWARD AT UNION SQUARE

Tom Howard opened at Kahn's Union Square Theatre last week for a run. His peculiar style of comedy has caught on at this house and they liked him. Mae Dix, who was here several seasons ago, re-opened Monday of this week replacing Mabel Howard.

RUTH DENICE OPENS

LEXINGTON, KY., Aug. 9.—Ruth Denice has opened at the Ben Ali Theatre with a Jazz Band here, for a four weeks' engagement.

MIDGIE MILLER WELL AGAIN

Midgie Miller has been discharged from the hospital where she has been confined the past two months. She will continue in vaudeville with Rosco Ails in the same act, in about two more weeks.

EMERSON JOINS "GOLDEN CROOKS"

Joe Emerson has been added to the cast of the "Golden Crooks," which opened in Albany, Monday. Emmerson is making his first appearance in burlesque in several years.

ALPHA GILES IN NEW SHOW

Alpha Giles, soubrette, left New York Saturday to join the "Sweet Sweetie Girls" in Cleveland.

BURLESQUE KING GIVES HIS NOTICE

ST. PAUL, Minn, Aug. 19.—Manny King has given in his notice to close with the "Cabaret Girls" next Saturday night in Milwaukee. Jack Freed has left New York to join the company.

BROWNIE WITH GAITES SHOW

W. M. Brownie, former burlesque agent, started out ahead of Geo. M. Gaites' "Polly and Her Pals," Monday. He opened in Newburgh, Monday.

EUGENIE LA BLANC SIGNS

Eugenie La Blanc has been engaged by Jacobs and Jermon as soubrette for their "Sporting Widows" show. She joins this work.

CALL CALL

52 weeks each year, to good BURLESQUE PEOPLE. Can use good CHORUS GIRLS, $25 A WEEK. No Sunday work. Why travel? Stay in New York. Apply in person only.

B. F. KAHN'S

UNION SQUARE THEATRE

Best Wishes for a Big Successful Season to All. Still at Your Service.

L. BLAU & SONS, Inc.

Cleaners and Dyers

Tel. 3870 Orchard 154 Ave. C, New York

CARRIE FINNELL

SOUBRETTE NATIONAL WINTER GARDEN

BABE WELLINGTON

IRRESISTIBLE BUNCH OF NERVES SOUBRETTE NATIONAL WINTER GARDEN

DAVE SHAFKIN

HEBREW COMEDIAN THIRD SEASON NATIONAL WINTER GARDEN

GENE SCHULER

WORKING OPPOSITE AL HILLIER WITH BEAUTY TRUST

IRENE LEARY

INGENUE I. H. HERK'S BEAUTY TRUST

DAINTY MAY BELLE

INGENUE—SECOND SEASON WITH NATIONAL WINTER GARDEN

AL HILLIER

Featured Alone This Season With I. H. Herk's "BEAUTY TRUST"

STAR THEATRE, BROOKLYN, NOW

"BATHING BEAUTIES" A GOOD, FAST SHOW—BRIGHT AND PLEASING

Bernstein and Gallagher offered their "Bathing Beauties" last week at the Star as the opening attraction for that house and for a show that has been opened only a little over a week, it went over very well.

It has beautiful costumes and pretty girls in the chorus, who are young looking and work with lots of energy. The cast of principals line up well and the comedy was liked. They have three of the principals who were with the show last season and two women who are new to burlesque.

Jack Hunt is the principal comedian, he is again doing his tramp; in the role he is extremely funny and one of the fastest doing a character of this kind. He is on the stage most of the time and seems a glutton for work. Hunt is wearing the old misfit clothes and using the putty nose. They liked his work at this house and the audience enjoyed all he did.

Jack LaMont is doing comedy opposite Hunt, portraying a Hebrew role. LaMont works hard and does a lot of falls. His style is different from most others doing a part of this kind.

Fred McGee as the sheriff did a very good "rube." He uses a good make-up and acts the part well.

In Ray King the company has a real classy straight man, who can read lines and "feed" comedians for good results. He has a fine voice for both talking and singing. King is a neat dresser and makes a fine appearance. He reminds one greatly of a musical comedy man.

Eddie Lloyd is the juvenile, doing a bell hop in the first part of the show and later several characters. He is a good "hoofer" and can put a number over. He has not much to do in the last part of the show. It would not be a bad idea to place a dancing and specialty in this part, with he and Miss Lloyd, which could easily be arranged, judging from the dancing they do in the show.

What a big improvement in the work of Helen Lloyd over last season, when we saw her at this house! She is a finished soubrette now and can get out with any of them. Her dancing deserves mentioning, as well as the way she puts a number over. Her dresses, of which she has a number of changes, are all pretty and more becoming than those she offered last season.

Louise Mersereau, a newcomer, is the prima donna and just the type that they like. She is not a very large girl, is pleasing to look at and has a dandy voice, pretty form and features. Her wardrobe is most attractive and dainty looking. She has auburn hair and evidently selected gowns to suit her style of beauty. Her numbers went well—all but "Jinga Beela Jing Jing," which is not suited to her.

Charlotte Baker, who is also making her first appearance in burlesque, is an ingenue who is endowed with a prima donna voice. Miss Baker sings well and displays a pretty wardrobe, of which she made several changes during the performance. She is a pleasing little person and seemed a little over-anxious last Thursday night. However, this is no bad fault, and with a week or so she should work in just right, as she shows a lot of class.

The book is made up mostly of bits and has some good fast scenes. McGee offered a singing specialty shortly after the opening that was well done. In his first number he did some good yodling and it went over.

The "husband" bit went nicely as Hunt and Miss Mersereau did it, as did the "kiss" bit offered by Hunt, King, McGee, LaMont and Miss Lloyd.

King and Hunt in a singing specialty more than pleased.

The "blue" bit was funny as Hunt, LaMont and King did it, the business with the cigar, going over very well.

The "drink" bit pleased as it was given by Hunt, LaMont, Eddie Lloyd and Miss Baker.

The "hero" bit changed around some, went over well as Hunt, LaMont and Miss Mersereau did it.

Miss Baker's singing specialty was offered with care and well delivered.

The political speech of Hunt was cleverly worked up by himself, King, Helen Lloyd, Charlotte Baker, Louise Mersereau and a chorus girl.

At the finale of the first part Eddie Lloyd and Helen Lloyd were roundly applauded when in a dance, as this young man rapidly spun Miss Lloyd around, holding on to her hand and a foot at the finish. It was well done and deserved the applause they received.

Miss Lloyd specialty in one went big, as did the comedy quartette of the four men that followed.

The "Bathing Beauties" is a good fast show; with a few more days' work it should wipe into a corking good entertainment. The electrical effects and color scheme stand out.

LESTER ALLEN FOR PICTURES

Ike Weber has closed contracts with the Master Film Company, for Lester Allen, of the George White Scandals show, to appear in pictures for that company. He will start his first picture about Sept. 15.

CAIN WANTS CLEAN SHOWS

Maurice Cain has sent out letters to all managers of shows that are to play the Mount Morris Theatre, that the shows must be clean when they play his house, otherwise there may be trouble.

AUSTIN AND ALLEN ROUTED

Bob Austin and Carrie Allen have been routed for 40 weeks over the Keith Eastern time by Rose & Curtis.

CHAS. H. WALDRON
PRESENTS HIS
"BOSTONIANS"
WITH
FRANK FINNEY
AND AN ALL-STAR CAST, IN THE NEW MUSICAL BURLETTA ENTITLED
"FROM HERE TO SHANGHAI"

ETHEL COSTELLO
DANCING INGENUE. WITH "BEST SHOW IN TOWN."

FRED REESE
STRAIGHT MAN "VICTORY BELLES"

HARRY MORRISEY AND DE VERE FLO
STRAIGHT MAN SWEET SWEETIE GIRLS SOUBRETTE

FLORENCE MASCOTT
INGENUE PRIMA DONNA "OH BY JINGO" CO.
Perm. Address 74 2nd Street, Weehawken

EVELYN DEMAREST
PRIMA DONNA WITH PUSS PUSS

Geo. Shelton
THE TALKING "BOZO" GROWN UP BABIES

LOWERY'S ANNEX
11 N. HIGH ST., BALTIMORE, MD.
Catering to the profession. New steam heat and hot water plant. Electric.
Rates Reasonable MRS. K. KRAKAN, Prop.

Prima Donna Emma Kohler Jas. E. Cooper's Victory Belles

ETHEL DE VEAUX
SOUBRETTE "RAZZLE DAZZLE"

VIOLA (SPAETH) BOHLEN
SOUBRETTE HURTIG AND SEAMON'S PUSS PUSS

ROY PECK
Now with "PUSS PUSS"—Third Season HURTIG & SEAMON—Direction, ROEHM & RICHARDS

CITY THEATRES

LYCEUM West 45th St. Evs. 8.20. Mats. Thurs. and Sat. 2.20.
DAVID BELASCO Presents
INA CLAIRE in a New Comedy by Avery Hopwood
THE GOLD DIGGERS

B. F. Keith's **PALACE** Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night 25, 50, 75, $1, $1.50
NORA BAYES, Florence Parham, J. Dudley Wilkinson, Eduardo and Elisa Cansino, Joe Laurie, Jr., Kramer & Boyle, Masters & Kraft, Johnson, Baker & Johnson, John S. Blondy & Bro., PEARSON & LEWIS.

Knickerbocker B'way, 38th St. Evs. 8.15; Mats. Wed. & Sat. 2.15.
LAST WEEK OF
The New Kind of Girl Who Has Won All New York
THE GIRL IN THE SPOTLIGHT
(Produced the Geo. W. Lederer Way)

HUDSON THEATRE, West 44th St. Mats. Wed. and Sat.; Eves. 8.30
A. H. WOODS Presents
TAYLOR HOLMES
In "Crooked Gamblers"
A BIG PLAY—A BIG HIT

ELTINGE Thea.,W. 42d St. Evs. 8.45 Mats. Wed. & Sat., 2.30.
"Mack Sennett never presented more alluring bathing girls than A. H. Woods in
LADIES NIGHT
SUN & N. Y. HERALD

REPUBLIC Thea., W. 42d St. Evs., 8.30. Mats. Wed & Sat. at 2.20
A. H. WOODS presents
"THE LADY OF THE LAMP"
AN UNUSUAL MELODRAMA

OLYMPIC 14th Street, Near 3d Av.
THIS WEEK
BIG SENSATION
Next Week—GIRLS FROM THE FOLLIES

BROOKLYN THEATRES

GAYETY THEATRE
Throop Ave. and Broadway
THIS WEEK
Girls from the Follies
Next Week—ROUND THE TOWN

Empire Theatre
Ralph Avenue and Broadway
Harry Hastings Show
Next Week—BOSTONIANS

STAR Jay nr. Fulton St. Tel. Main 1893. Mat. Daily.
BEAUTY TRUST
Next Week—STONE & PILLARD

Casino Theatre
This Week
Hip Hip Hooray Girls
Next Week—DAVE MARION'S CO.

I write EXCLUSIVE SONGS ACTS OR PRODUCTIONS
VINCENT VALENTINI
HARRY WALKER'S OFFICE
507 ASTOR THEATRE BLDG., N. Y.

AUTHORS WANT UNION

What is looked upon as a world-wide movement among dramatic authors for an affiliation with unionized labor has started simultaneously in France, England and America.

Dissatisfaction as to the functioning of their respective national author's societies, is responsible for this movement, which promises to throw the whole literary world into a state of upheaval.

In this country, it is said the dramatist branch of the Authors' League has announced its intention of joining the authors' section of Equity. Already a small number of dramatic writers have done so. The Equity Association, at its Spring meeting, made provision in its constitution for an authors' section.

A large portion of the membership of the British Authors' League has asked the British actors' union to create a section for dramatists, similar to that of the Equity organization.

The younger generation of British dramatists, it has been learned upon good authority, is clamoring for a standardization of conditions among stage writers.

The strongest reaction against time honored traditions of the literary world, however, has broken out among the French authors. The French authors' league virtually controls the French dramatic situation by right of tradition, inasmuch as that organization has been in existence for the last six centuries.

Opposition to the dictatorial policy of the French society over young authors, will probably result in the complete breaking up of that organization.

NORMAN KAISER WANTS CHILD

An order has been granted Norman Kaiser by Surrogate Foley, calling upon Lloyd E. Greppin, a motion picture director in Los Angeles, to show cause why Kaiser should not be permitted to adopt Rozene Greppin, three. The child's mother Rozene Tripp Greppin and Kaiser were married soon after she divorced Greppin in February, 1919.

Kaiser sets forth in his petition that the divorce decree awarded the child to her mother's custody. He declares his wife owns property valued at more than $250,000, has an income in excess of $10,000 a year, and that he receives $750 a week as a motion picture actor. Since the divorce, he says, Greppin has married Ruth O. Sellers.

THEDA BARA BACK FROM PARIS

Theda Bara was handed a shock when she arrived here last week aboard the steamer *Mobile* from Liverpool, and not a single person on the dock recognized the movie vamp. With her was her sister Loro, who on the eastward voyage met Frank Getty of the London staff of the Tribune. The couple were married as soon as the ship docked in England.

Miss Bara while enroute for this country appeared in a typical role on last Monday night when a playlet written and produced on board by B. Iden Payne, entitled "The Deadly Secret, or Love Triumphant," was enacted for the edification of the voyagers. The actress will appear again this season in the "Blue Flame" show, which is scheduled for a run in Chicago.

GEST OFFICES MOVING

Morris Gest will move his personal offices from the Manhattan Opera House to the Princess Theatre this week, and the production of "Mecca" which was being made there, with the entire company will move to the Century where it is to be produced. Gest has occupied the Manhattan Opera House and offices for the past ten years.

GRIFFIN'S MINSTRELS OPEN

SAN FRANCISCO, Aug. 13.—Sam Griffin's Premier Minstrels opened here last night with a cast which included Eugene De Bell, Tot Young, Tom Stockman, George Harrison, Jimmy Rego, Doc Bacon, J. E. Ellard, Franklin Tomlin, Walter Hagger, Ray Gilberte, Vincent McKee, and Roy Francis.

MEN AND WOMEN
SINGERS
No matter what Circuit you're on we can show you how to increase your
Drawing Account
It's right in your line. It will make your act worth more
MONEY
WE DON'T WANT
ONE CENT FROM YOU
We Pay Weekly
Address
P. O. Box 4209
Germantown, Phila., Pa.

JUST OUT
McNALLY'S BULLETIN No. 6
Price, One Dollar Per Copy
Gigantic collection of 132 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits he may require. Notwithstanding that McNally's Bulletin No. 6 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy.
McNALLY'S BULLETIN No. 6 contains the following gilt-edge, up-to-date comedy material:
18 SCREAMING MONOLOGUES. Each one a positive hit.
14 ROARING ACTS for two males. Each act an applause winner.
11 ORIGINAL ACTS for male and female. They'll make good on any bill.
42 SURE-FIRE PARODIES on all of Broadway's latest song hits.
A ROOF-LIFTING TRIO ACT. This act is a 24 karat, sure-fire hit.
A RATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.
A NEW COMEDY SKETCH entitled "There's One Born Every Minute." It's a scream.
A GREAT BURLESQUE entitled "A Night in Paris." It's bright, breezy and bubbles over with wit.
12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.
GRAND MINSTREL FINALE entitled "Magical Bones." Full of laughs.
HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.
BESIDES other comedy material which is useful to the vaudeville performer.
Remember the price of McNALLY'S BULLETIN No. 6 is only one dollar per copy; or will send you BULLETINS Nos. 3, 4 and 6 for $2.00, with money back guarantee.
WM. McNALLY
81 East 125th Street New York

MANNERS TO LEASE THEATRE

With the return of J. Hartley Manners and his wife, Laurette Taylor, to this country after a long stay in London, it became known that the playwright is planning to obtain control of a Broadway theatre which would be named after his wife and of which she would direct the policy.

"I plan to procure control of a suitable playhouse, preferably on Broadway, as soon as possible," Manners said last Saturday when he arrived on the *Aquitania*. "It may be called Laurette Taylor's Theatre, and my wife would direct the policy of it even when on the road. This would give her an opportunity to carry into effect some of the improvements in stage mechanics which for a long time she has had in mind. I intend to back her to the limit."

While in London, Miss Taylor gave 104 performances of "One Night in Rome" at the Gaiety Theatre. She closed there on July 31 because of the fact that the prohibitive prices for theatres made it impossible to continue through the winter.

In regards to the memorable opening night of the play in London when his wife was booed to such an extent that the curtain had to be rung down, Manners asked not to be questioned.

He then admitted he had written a new three-act comedy which he has not yet named. It is to be used as a vehicle for Miss Taylor and in it she will portray a character such as she never before has attempted. No arrangements have yet been made for its presentation, as he expects that Miss Taylor will soon give Boston, Chicago, and Philadelphia the opportunity to see "One Night in Rome."

"SEVEN SONGS" PRODUCED

PARIS, Aug. 21.—"Les Sept Chansons," a new sort of musical production, produced at the Opera, was well received by both audience and critics.

The work is from the pen of M. Malipiero and, as the name suggests, comprises seven songs. "The Vagabond," "Vespers," "The Return," "The Drunkard," "The Serenade," "The Bell Ringer," and "Ash Wednesday" were the numbers connected by an uninterrupted musical thread.

The work consists of practically no action but a series of beautifully animated pictures with many curious vocal and orchestral effects.

BENEFIT FOR LEGION

Theatrical celebrities and motion picture stars are to participate in a theatrical fete and garden party which is to be given at the Stadium of the College of the City of New York, on Thursday, August 26, for the benefit of the endowment fund of the Leviathan Post of the American Legion. In addition to novel acts, dancing, and receptions movies in the making will be shown.

ACT BOOKED FOR 4 YEARS

LONDON, Aug. 19.—The Cycling Brunettes who opened at the Coliseum recently, were booked solid until 1925 following their first performance, with but four weeks open. Their agent, Walter Bently, wrote a letter of apology for the four open weeks in 1924 and said he would do his best to fill them.

SUNDAY CONCERTS AT CRESCENT

Shubert's Crescent Theatre, in Brooklyn, will begin a series of Sunday night concerts on September 12. There will be one concert each Sunday, comprising a program of ten vaudeville acts booked through the Joseph Eckel offices.

NEW THEATRE FOR HARLEM

There will be a new theatre and roof garden built upon the property at 176-180 East 116th Street by the Dyla Corporation, which purchased the property last week from the Lebertan Company. Benjamin W. Levitan drew the plans for the theatre.

CARLE OPENS SEPT. 6

Richard Carle in "Some Colonel," a Victor Herbert musical show, will open his season at Springfield, Mass., at the Court Square Theatre on September 6. The company is now in rehearsal.

STOCK AND REPERTOIRE

BROOKLYN STOCK ALL SET

The stock company presenting a season of Yiddish drama at the Lyric Theatre, Brooklyn, is now in rehearsal, and opens on August 27th, the opening play being as yet unnamed. In the company will be Isadore Lillian, Mrs. Lillian, Sam Lawnfield, Mike Wilensky, who will also be director of the company, Maurice Rosenblatt, the new leading man, Abe Hart, Max Gross, Anna Hoffman, and Mrs. Olgenblick.

EVA RAND KILLED BY TRAIN

WATSEKA, Ohio, Aug. 15.—Eva Rand, a member of the Woods-Holland Company, was killed by an express train here yesterday. The train hit her as she was returning from a shopping tour, spun her around half a dozen times, and threw her so that she broke her neck, and died instantly. She was only sixteen, and lived with her parents in Brooklyn, to which address the body was shipped by members of the company.

WOODWARD OPENS AUG. 30

SPOKANE, Washington, Aug. 21.—O. E. Woodward will open his season here on August 30th, with "Mary's Ankle" as the attraction, and Barry Townsley as the leading man. The theatre will as always be the Woodward.

MAE DESMOND OPENING SET

GERMANTOWN, Pa., Aug. 23.—The Mae Desmond Players, under the direction of Frank Feilder, and featuring Mae Desmond, will open their season at the Orpheum Theatre on September 4th. The opening bill not yet named.

MANHATTAN PLAYERS TO CHANGE

HERSHEY, Pa., Aug. 22.—The Manhattan Players are to close their stock season here on September 11th, and go into a season of repertoire, with Al. Mackaye, late of the Alcazar, San Francisco, as the featured player.

OPENING IN MESSINA

MESSINA, N. Y., Aug. 23.—The Young-Adams Company will open their season here on August 28th, playing repertoire and stock, with Marjorie Young as the featured player.

LUTTINGER TO REST

HAVERILL, Mass., Aug. 23.—For the first time in four years, the Luttinger stock company will close during the summer season for a vacation. They close on the 26th to reopen on Labor Day.

DILLON WITH ALLEN PLAYERS

SAN FRANCISCO, Aug. 22.—Irving Dillon, for the past twelve weeks leading man at the Republic Theatre, here, has left for Tacoma, where he will join the Allen Players.

PARK PLAYERS OPEN SEASON

MANCHESTER, N. H., Aug. 16.—The theatrical season of 1920-21 was opened here last night by Stanley James Park Players.

In spite of the heat, which was intense, an audience which filled the orchestra of the new Park Theatre to its capacity and left but few vacant seats in the balcony, greeted the opening.

The play, "Civilian Clothes," was well chosen to display the merits of the company, which is rated high.

From a scenic standpoint this production is perhaps the best ever seen on a Manchester stage, and reflects much credit on the part of Claude Miller, director; Willard Robertson, stage manager, and Robert Benjamin, scenic artist.

Between the second and third acts members of the cast were introduced to the audience by Mr. James.

The roster of the company include: Hooper Atchley, Walter Scott Weeks, David Baker, John Dugan, Eugene Shakespear; H. A. Bushee, and the Misses Bella Cairns, Vessie Farrell, Lillian Lucas, Jessie Brink, Marion White, and Betty Crawford.

"ADAM AND EVA" IN STOCK

An arrangement between Comstock and Gest and Oliver Morosco has been perfected whereby "Adam and Eva" will be played by the Morosco Stock company in Los Angeles, and if the run is successful the piece will be sent on tour with the local leads, and a supporting company either from New York or the coast. In this way it will be possible to try plays on the coast before touring them, and later tour them at less expense than is now incurred.

DRISCOLL BUYS PLAYS

George F. Driscoll, the Canadian Theatre owner, and head of the Trans-Canada Theatres Company, has purchased three American plays that have made hits in stock. They are "Maid of the Mountains," "San Toy," and "Geisha."

COMPANIES REPEATING

The Picker Stock Company is repeating its annual southern tour, and is at present playing through North Carolina. The Franklin-Graham Company is making its annual thirty-five weeks through New York and New England.

PLAYS RELEASED FOR STOCK

Sanger and Jordan have released for stock four new plays that made Broadway and road hits last season. They are, "A Cure for Curables," "Keep Her Smiling," "The Riddle: Woman," and "Forever After."

CARLTON HAS "BAD BOY"

C. H. Carlton was in New York last week engaging people for a company to go south presenting "Peck's Bad Boy."

DRAMATIC AND MUSICAL

"SPANISH LOVE" RICH IN COLOR BUT STORY IS TRITE AND LAGS

"SPANISH LOVE." Drama with music, by Avery Hopwood and Mary Roberts Rinehart. Adapted from the work of Jose Feliuty Cerina, Calos de Battle, and Antenin Lavergne. Presented at the Maxine Elliot Theatre, Tuesday evening, Aug. 17, 1920

CAST.

Rogers .....Wallace Hickman
Alvarez.....Manolo Thestino
Andres .....Paul Huber
Tente .....Victor Hammond
Pepuso .....Ben Hendricks
Romeo .....Richard Morrise
Anton .....Frank Peters
Don Fulgencio.....Russ Whytal
Maria del Carmen
Miss Maria Ascarra
Fuensentica.....Miss Ione Bright
Concepcion.....Kenyon Bishop
Magale.....Gus C. Weinburg
Domingo.....Henry Stephenson
Javier .....William H. Powell
Pencho .....James Rennie
A singer .....Ofella Calvo
A singer .....Jasper Mangione

The play is a Spanish melodrama by Jose Feliu y Codina which, under the title of "Maria del Carmen," found favor in Spain and then was produced in France, where it came to the attention of Mary Roberts Rhinehart and Avery Hopwood. They gave it the English version and Wagenhals and Kemper put it in semi-operatic shape.

Primitive love, hate, jealousy and other passions figure prominently throughout the action of the piece, the action of which takes place in a village in Spain. There, a certain Pencho, the town braggart, loves and loves deeply, the object of his affection being Maria del Carmen. But she is also loved by Javier, the son of a rich man. The result is a feud between the two men which culminates in the stabbing of Javier by Pencho. As a result of his wound Javier becomes an invalid.

Fearful that Pencho, whom she loves the better, will be hung, Maria promises to wed Javier, being forced to this choice by the parents of the latter. But Pencho arrives in time to stop the wedding of his love. Eventually all ends well, as Javier ceases to eat fire and surrenders Maria to his rival.

The acting in spots was exceptionally good. William H. Powell gave a remarkable portrayal of the invalid, while James Rennie, in the role of the blustering, insolent rival for the hand of Maria del Carmen, swaggered to excellent effect, and proved interesting throughout. Russ Whytal did well in the part assigned to him, as did Henry Stephenson.

As for the women characters in the piece they were not so outstanding. Maria Ascarra played the leading role, and although she is Spanish, she did not handle the part as capably as it might have been handled. Some exceedingly lively dancing enlivened some of the scenes, the betrothal scene being especially effective.

"LADY OF THE LAMP," ROMANCE OF ORIENT, IS AN UNUSUAL PLAY

"THE LADY OF THE LAMP"—A play in three acts and five scenes, by Earl Carroll. Presented by Al Woods in association with the author, at the Republic Theatre, Tuesday evening, August 17, 1920.

CAST

Arthur White.....George Gaul
Stanley Barrett.....Robinson Newbold
Li Fu Yang.....Brandon Hurst
John Sang.....Henry Herbert
Lao Tzu Chung.....Edwin Maxwell
Sim.....Frederick Arthur
T'ien Tao.....Eileen Wilson

All of the world is my dreaming place
When I am dreaming of you.
Ever before me I see your face,
Ever as loving and true.
Though we be parted by time and space
Love will unite us anew.
All of the world is my dreaming place
When I am dreaming of you.

Thus sang Li Fu, bard of ancient China, centuries and centuries ago, among the fantastic pagodas of Chengtu. The colorful and romantic incidents surrounding the famous amour of T'ien Tao and her Emperor lover immortalized in verse by the ancient Chinese poet-philosopher, found their way to the theatre on Tuesday evening of last week, when "The Lady of the Lamp" made its bow to Broadway.

Earl Carroll, the songwriter and composer who in this makes his first bid for fame as a playwright, has skilfully sandwiched this simple love tale of the Far East between a present day elaboration of De Quincey's fantastical musings of an opium eater. The result is a truly unusual play.

The story concerns one Arthur White, an artist. In company with a friend he visits Li Fu Yang, a wealthy Chinese merchant. There he is introduced to his first pipe of opium. That which follows is a dream, a vivid, colorful, fantastic dream.

The doors of yesterday open to White's drug befuddled senses and there he finds himself the Emperor of Chengtu. About him are the faces of his friends in New York, but they are changed—it is all very complex—he can not understand.

Then unfolds the love tale of T'ien Tao. Following are incidents rich in romance and melodrama, which pass in kaleidoscopic revue. Heart interest is always paramount. Finally the vision fades and White regains his senses. And, of course, to make the play end properly, T'ien Tao, again enters into his life, but this time as a twentieth century American girl.

George Gaul, as the pipe-dreaming artist, plays the part with a marked understanding for its histrionic values. Eileen Wilson is ever charming as T'ien Tao, Henry Herbert, as the Manchu soldier-emperor, gives a performance of exceptional merit, while Robinson Newbold, Brandon Hurst and Edwin Maxwell add considerably to the success of the performance.

LEWIS AND GORDON
PRESENT
Curtis & Fitzgerald
IN THEIR LAUGHABLE SKIT
"Odd Bits of Nature"
BOOKED SOLID
EASTERN U. B. O.

VAUDEVILLE BILLS

(*Continued from page 21*)

PANTAGES CIRCUIT

WINNIPEG.

Pantages—Girl in the Air—Devore & Taylor—Schwarz & Clifford—Melody of Youth—Murray Bennett—Powell Troupe.

REGINA AND SASKATOON.

Pantages—Fulton & Mack—Charles Moratti Co.—Saint and Sinner—Wilson & McEvoy—Joe Whitehead—Sweet Sixteen.

EDMONTON.

Pantages—Lambs Manikins—Gaylord & Herron—Winter Garden 4—Dancers Supreme—Lorenz & Wood—6 Harlequins.

CALGARY.

Pantages—Clemenso Bellings & Co.—Faber & McGowan—Schwartz Bros.—Juliet Dika — Snap Shots.

GREAT FALLS AND HELENA.

Pantages—Wire & Walker—Henshaw & Avery—Rigdon Dancers—Cooper & Ricardo—Rising Generation.

BUTTE.

Pantages—Lady Alice's Pets—Will & Mary Rogers—Lew Welch & Co.—3 White Kuhns—Mammy's Birthday.

SPOKANE.

Pantages—Nora Jane & Co.—Silber & North—Herbert Denton & Co.—Ted Doner—Little Cinderella.

WALLA WALLA.

Pantages—Larue & Dupree—Coleman & Ray—Elm City Four—Revue de Luxe—Page & Gray—4 Hursleys.

SEATTLE.

Pantages—Mack & Williams—Stuart & Wood—Howard & Field—Golden Bird—Jarrow—Clark's Hawaiians.

VANCOUVER.

Pantages—Brosius & Brown—Taylor & Frances—Barney Williams & Co.—Ward Bros.—Anna Maybelle and Jazz Band—Barney Williams & Co.

VICTORIA.

Pantages—Kremka Bros.—Davis & McCoy—Jim Reynolds—Sheldon & Haslam—Klass & Terman—Little Cafe.

TACOMA.

Pantages—Bell & Gray—Ushers Quartette—Sol Berns—Vera Bert & Steppers—Harris & Manion—Gautier's Bricklayers.

PORTLAND.

Pantages—Alaska Duo—Noodles Fagin & Co.—Jean Barrios—Frank Stafford & Co.—Demichelle Bros.—Thirty Pink Toes.

TRAVEL.

Pantages—Schepp's Circus—Fargo & Richards—Josephine Davis & Co.—Harvey Heney & Grace—Kremlin of Moscow.

SAN FRANCISCO.

Aeroplane Girls—Brown & Jackson—Agnes Kayne—Leonard & Anderson—Carl McCullough—Submarine F-7.

OAKLAND.

Pantages—Prince & Bell—Jack Reddy—Jan Rubini & Co.—Dobbs, Clark & Dare—McKay's Scotch Revue—Sheldons.

LOS ANGELES.

Pantages—Mizuma Japs—Louis Gilbert—Fred Weber—Somewhere in France—Pearson, Newport & P.—Gautier's Toy Shop.

SAN DIEGO.

Pantages—Degon & Clifton—Manning & Lee—Brierre & King—Coakley, Dunlevy Co.—Alice Manning—Odiva.

LONG BEACH.

Pantages—Van & Emerson—Challis & Lambert—Douglas Dancers — Griff — Senator Murphy—Doree's Celebrities.

SALT LAKE CITY.

Pantages—3 Melvins—Diana Bonnar—Heart of Annie Wood—Harry Von Fossen—Footlight.

OGDEN.

Pantages—Dewinters & Rose—Corty & Althoff—Jessie Hayward & Co.—Pete Pinto & Boyle—Long Tack Sam & Co.

DENVER.

Pantages—Adonis & Co.—Rose Valyda—Arthur Devoy & Co.—Simpson & Dean—Basil & Allen—Haberdasher.

K. OF K. AND E. OUT AGAIN

That the identity of Marc Klaw will shortly disappear entirely from all of the erstwhile Klaw and Erlanger theatrical enterprises was indicated last week by the new letterheads which show producers are now receiving from the booking office in New Amsterdam Theatre Building.

To begin with the letterheads are white, which is a significant departure from the pink paper that from the very beginning was used for correspondence in the K. and E. booking office. And what is even more significant is the fact that the letterhead reads as follows:

"Charles Osgood, Manager Booking Department," in the upper left hand corner; "Cable Address, Erlanger," in the upper right hand corner; and in the upper center of the sheet, "A. L. Erlanger, New Amsterdam Theatre Building." Below that, "Booking the principal theatres and attractions in the United States and Canada." At the bottom of each sheet are the printed words, "In replying please address booking department."

This would seem to indicate that A. L. Erlanger is now in supreme control of what was at one time the Klaw and Erlanger booking office. Following the partnership dissolution it was reported that Klaw still retained an interest in the booking business. But in the light of Erlanger's present lone booking activities, it begins to look as if the reported Klaw interest in the booking business will ultimately be reckoned a negligible quantity, if it is not that already.

COUTTS TO SPEND $20,000 ON ACTS

John E. Coutts is preparing to produce two elaborate vaudeville acts at a total cost of $20,000, it was learned early this week. Both are to be musical acts and their collective personnel will number 38 people.

"My Baby's Arms" is the name of the first one, which will have 16 people in the cast, and the other one, in which there will be 22 people, is called "Vamps a la Carte." Coutts will stage the book of each act, while Jack Connors will stage the dance numbers. Both acts are scheduled to open some time next month.

Later in the season Coutts plans to produce an operetta called "Three Nights," a three-act production whose book is based on incidents connected with the yearly Mardi Gras celebration held in New Orleans. Lane Herrick wrote the book and lyrics and Karl Shulz is credited with the score.

MILLER FLOPS AS EQUESTRIAN

Henry Miller was out of the cast of "The Famous Mrs. Fair" at the Saturday matinee last week as a result of shock and minor injuries sustained while riding a four-year-old colt earlier in the week. A capacity audience had to be turned away.

WANTED AT ONCE

for **Repertoire and Stock, General Business Man,** that can play characters; **Character Woman** that can play seconds; **Man for heavies and seconds; Ingenue,** capable **light comedian; Property Man,** that knows his business, to play bits. Name your lowest salary in first letter. Tickets if I know you. Address all mail **SUMMERS and LIGHT,** Lakewood Stock Company, Skowhegan, Maine.

WANTED
Repertoire People All Lines

Answer by letter only, enclosing late photos and programs. State all particulars as to salary, age, height, weight, etc. Mention if you do specialty. Address J. E. BALFOUR, Allen Show Print, Beverly, Mass.

RAY KING

Second Season with
Bernstein and Gallagher's "Bathing Beauties"
Doing Straight

BURLESQUE ROUTES

COLUMBIA WHEEL

Abe Reynolds Revue—Olympic, Cincinnati, 23-28; Columbia, Chicago, 30-Sept. 4.

Al Reeves Joy Bells—Star and Garter, Chicago, Aug. 23-28; Gayety, Detroit, 30-Sept. 4.

Bostonians—Columbia, New York, 23-28; Empire, Brooklyn, 30-Sept. 4.

Best Show in Town—Empire, Newark, 23-28; Casino, Philadelphia, 30-Sept. 4.

Bowery—Star, Cleveland, 23-28; Empire, Toledo, 30-Sept 4.

Bon Tons—open, 23-28; Gayety, St. Louis, 30-Sept. 4.

Big Wonder Show—Lumberg, Utica, 26-28; Gayety, Montreal, Can., 30-Sept. 4.

Dave Marion's Own—Miner's Bronx, New York, Aug. 23-28; Casino, Brooklyn, N. Y., 30-Sept. 4.

Ed Lee Worth's Best Show—Lyric, Dayton, 23-28; Olympic, Cincinnati, 30-Sept. 4.

Flashlights of 1920—Majestic, Jersey City, 23-28; Perth Amboy, 30; Plainfield, 31; Stamford, Ct., Sept. 1; Park, Bridgeport, 2-4.

Follies of the Day—Park, Bridgeport, 26-28; Empire, Providence, 30-Sept. 4.

Folly Town—Gayety, Washington, Aug. 23-28; Gayety, Pittsburg, 30-Sept. 4.

Girls de Looks—Empire, Toledo, O., Aug. 23-28; Lyric, Dayton, 30-Sept. 4.

Girls of the U. S. A.—Star and Garter, Chicago, Aug. 23-28; (?) Berchell, Des Moines, Iowa, 30-Sept. 2.

Girls from Happyland—Gayety, Toronto, Ont., Aug. 23-28; Gayety, Buffalo, 30-Sept. 4.

Golden Crooks—Empire, Albany, N. Y., Aug. 23-28; Casino, Boston, 30-Sept. 4.

Hip Hip Hooray Girls—Casino, Brooklyn, 23-28; Empire, Newark, 30-Sept. 4.

Hits and Bits—Casino, Philadelphia, Aug. 23-28; Miner's Bronx, New York, 30-Sept. 4.

Harry Hasting's Big Show—Empire, Brooklyn, 23-28; People's, Philadelphia, 30-Sept. 4.

Jollities of 1920—Empire, Providence, Aug. 23-28; Gayety, Boston, 30-Sept. 4.

Jack Singer's Own Show—Casino, Boston, 23-28; Grand, Hartford, Ct., 30-Sept. 4.

Jingle Jingle—Gayety, Detroit, Aug. 23-28; Gayety, Toronto, Ont. 30-Sept. 4.

Lew Kelly Show—Orpheum, Paterson, 23-28; Majestic, Jersey City, N. J., 30-Sept. 4.

Liberty Girls—Jacques, Waterbury, 23-28; Hurtig & Seamon's, New York, 30-Sept. 4.

Mollie Williams' Own Show—People's, Philadelphia, 23-28; Palace, Baltimore, 30-Sept. 4.

Maids of America—Palace, Baltimore, 23-28; Gayety, Washington, 30-Sept. 4.

Million Dollar Dolls—Gayety, Kansas City, Aug. 23-28; open 30-Sept. 4; Gayety, St. Louis, 6-11.

Powder Puff Revue—Grand, Hartford, 23-28; Jacques, Waterbury, Ct., 30-Sept. 4.

Peek-a-Boo—Gayety, Buffalo, 23-28; Gayety, Rochester, 30-Sept. 4.

Parisian Whirl—Gayety, Boston, Aug. 23-28; Columbia, New York, 30-Sept. 4.

Roseland Girls—Berchell, Des Moines, Iowa, Aug. 22-25; Gayety, Omaha, Neb., 30-Sept. 4.

Rose Sydell London Belles—Gayety, Montreal, Aug. 23-28; Empire, Albany, 30-Sept. 4.

Step Lively Girls—Hurtig & Seamon's, New York, 23-28; Orpheum, Paterson, N. J., 30-Sept. 4.

Sporting Widows—Gayety, Pittsburgh, 23-28; Park, Youngstown, O., 30-Sept. 1; Grand, Akron, 2-4.

Social Maids—Park, Youngstown, O., 23-25; Grand, Akron, 26-28; Star, Cleveland, 30-Sept. 4.

Town Scandals—Gayety, St. Louis, Aug. 23-28; Star and Garter, Chicago, 30-Sept. 4.

Twinkle Toes—Gayety, Rochester, 23-28; Bastable, Syracuse, 30-Sept. 1; Gayety, Utica, 2-4.

Victory Belles—Gayety, Omaha, Neb., Aug. 23-28; Gayety, Kansas City, 30-Sept. 4.

AMERICAN WHEEL

All Jazz Revue—Standard, St. Louis, 23-28; Century, Kansas City, 30-Sept. 4.

Bathing Beauties—Empire, Hoboken, 23-28; Cohen's, Newburg, 30-Sept. 1; Cohen's, Poughkeepsie, 2-4.

Beauty Trust—Star, Brooklyn, 23-28; Empire, Hoboken, 30-Sept. 4.

Beauty Revue—Lyceum, St. Joe, 22; Gayety, Minneapolis, 30-Sept. 4.

Broadway Belles—Penn Circuit, 23-28; Gayety, Baltimore, 30-Sept. 4.

Big Sensation—Olympic, New York, 23-28; Gayety, Newark, 30-Sept. 4.

Cabaret Girls—Gayety, Milwaukee, 23-28; Haymarket, Chicago, 30-Sept. 4.

Cut Cuties—Cohan's, Newburg, N. Y., 23-25; Poughkeepsie, 26-28; Howard, Boston, 30-Sept. 4.

Follies of Pleasure—Star, Toronto, Can., 23-28; Academy, Buffalo, 30-Sept. 4.

French Frolics—Century, Kansas City, Aug. 23-28; Lyceum, St. Joseph, 30; Gayety, Minneapolis, Sept. 6-11.

Girls from Joyland—Plaza, Springfield, 23-28; Mt. Morris, New York City, 30-Sept. 4.

Girls from the Follies—Gayety, Brooklyn, 23-28; Olympic, New York, 30-Sept. 4.

Grown Up Babies—Gayety, Newark, 23-28; Grand, Trenton, Sept. 3-4.

Hurly Burly—New Bedford, Mass., 23-25; Fall River, 26-28; Grand, Worcester, 30-Sept. 4.

Jazz Babies—Majestic, Scranton, 23-28; Armory, Binghamton, N. Y., Sept. 1; Auburn, 2; Niagara Falls, 3-4.

Joy Riders—Folly, Washington, 23-28; Bijou, Philadelphia, 30-Sept. 4.

Kewpie Dolls—Gayety, Baltimore, 23-28; Folly, Washington, 30-Sept. 4.

Kandy Kids—Binghamton, N. Y., 23-25; Auburn, 26; Niagara Falls, 27-28; Star, Toronto, Ont., 30-Sept. 4.

Lid Lifters—Trocadero, Philadelphia, 23-28; Majestic, Scranton, Pa., 30-Sept. 4.

Mischief Makers—Empress, Cincinnati, 23-28 Lyceum, Columbus, O., 30-Sept. 4.

Monte Carlo Girls—Gayety, Louisville, 23-28; Empress, Cincinnati, 30-Sept. 4.

Naughty Naughty—Englewood, Chicago, 23-28; Standard, St. Louis, 30-Sept. 4.

Pat White's Gayety Girls—Howard, Boston, 23-28; New Bedford, Mass., 30-Sept. 1; Fall River, 2-4.

Parisian Flirts—Empire, Cleveland, Aug. 23-28; Avenue, Detroit, 30-Sept. 4.

Puss Puss—Grand, Trenton, 27-28; Trocadero, Philadelphia, 30-Sept. 4.

Razzle Dazzle—Lyceum, Columbus, 23-28; Empire, Cleveland, 30-Sept. 4.

Round the Town—Mt. Morris, New York City, 23-28; Gayety, Brooklyn, 30-Sept. 4.

Record Breakers—Gayety, Minneapolis, 23-28; Gayety, St. Paul, 30-Sept. 4.

Some Show—Cadallic, Detroit, 23-28; Englewood, Chicago, 30-Sept. 4.

Social Follies—Academy, Pittsburgh, 23-28; Penn Circuit, 30-Sept. 4.

Stone & Pillard's—Bijou, Philadelphia, Aug. 23-28; Star, Brooklyn, 30-Sept. 4.

Sweet Sweetie Girls—Avenue, Detroit, 23-28; Academy, Pittsburg, 30-Sept. 4.

Tittle Tattle—Grand, Worcester, 23-28; Plaza, Springfield, 30-Sept. 4.

Tiddle de Winks—Academy, Buffalo, 23-28; Cadillac, Detroit, 30-Sept. 4.

Tempers—Haymarket, Chicago, 23-28; Terre Haute, Ind., 29; Park, Indianapolis, 30-Sept. 4.

Tidbits of 1920—Park, Indianapolis, 23-28; Gayety, Louisville, 30-Sept. 4.

Whirl of Mirth—Gayety, St. Paul, 23-28; Gayety, Milwaukee, 30-Sept. 4.

MISS HANSEN DENIES CHARGES

A complete denial of the charges brought against her as corespondent in the Evelyn Nesbit counter suit for divorce against Jack Clifford, was last week filed by Juanita Hansen in the County Clerk's office.

At the same time Evelyn Nesbit in answer to a court order obtained by Anne Luther, also accused of misconduct with Clifford, filed a bill of particulars in which she alleges the misconduct charged in her complaint applies to Miss Luther.

She sets forth that Clifford and Miss Luther lived together continuously from January 1, 1920, until June 1, 1920, but said she was unable to furnish specific dates for their alleged misconduct.

MAGICIANS HAVE A THEATRE

Martinka's Theatre in Sixth avenue, which will be devoted exclusively to black art and magic, will be opened on Labor Day. It has been the headquarters of the Society of American Magicians of which Harry Houdini is president and has a seating capacity of 300. Formerly it had been utilized for private entertainments of the organization. DeMont and his company will be the chief entertainers for the opening, and other members of the society will take their turn at appearing during the rest of the season.

O'HARRA OPENS IN FALL RIVER

FALL RIVER, Mass. Aug. 23.—Warren O'Harra is rehearsing his stock company here this week, preparatory to opening on Monday in "Polly With a Past." James Billings is the leading man, Irene Summerly leading lady, and Samuel Godfrey the stage director.

PLAY FOR NAZIMOVA

CHICAGO, Ill., Aug. 23.—Alla Nazimova is said to be seriously contemplating returning to the speaking stage. Should this be the case, she will probably appear in Maud Fulton's comedy, "The Humming Bird," which is now having a successful run in Los Angeles.

"IRENE" BREAKS HOUSE RECORD

BOSTON, Mass., Aug. 23.—"Irene" opened on Monday to turn away crowds and in spite of the extreme heat played to a capacity business during the entire week. The gross takings for the week netted $21,000, a record for the house.

"HAPPY" BENWAY

Aug. 23 Keith's, Youngstown.
" 30 " Columbus.
Sept. 6 " Toledo.
" 13 " Indianapolis.

THEY'RE OFF

Sept. 20 Keith's, Cincinnati.
" 27 " Louisville.
Oct. 4 " Dayton.

Thanks to the B. F. Keith and Orpheum Circuits, FOR SUCCESS. Management TOMMY HYDE.

BOB CARRIE
AUSTIN & ALLEN
PRESCRIBING A TUNE AND DANCE CAPSULE
Personal Direction Jerry Hitchcock—Rose & Curtis Agency. Booked Solid Keith Vaud. Ex.

FRANK **CALLAN & KENYON** TOM
DIRECTION ABE FEINBERG BOOKED SOLID 45 WEEKS, LOEW CIRCUIT

MYKOFF and VANITY
"CLASSIC AND CHARACTERISTIC DANCES"
Dir. BARNEY MEYERS

HERE THEY ARE
SIX IMPS AND A GIRL
SPECTACULAR NOVELTY
Direction—LEWIS & GORDON H. B. LIAZEED ZOE LIAZEED

Billy Thomas & Frederick Girls
NOVELTY SINGING AND DANCING
WITH BEAUTIFUL WARDROBE Direction—JOE MICHAELS

SUMMERS DUO
VAUDEVILLE'S CLASSIEST AERIAL NOVELTY
Booked Solid Loew Circuit DR. MARK LEVY

BILLY HAL WILSON
in SONGS AT THE PIANO
Music by FRED RATH Lyrics by AL. DUBIN

JOHN R. GORDON & CO.
FOLLY TOWN COLUMBIA, NEW YORK CITY

LA COSTER and BONAWE
A SKETCH? YES, BUT SURE FIRE.

SELZNICK SUED ON CONTRACT

The Community Picture Bureau, Inc., has moved for the appointment of a receiver in an equity suit brought against Lewis J. Selznick, alleging violation of a contract entered into between the picture bureau and the Selznick companies for the exploitation of non-theatrical picture exhibitions in the United States and Canada. Judge Julius M. Mayer, of the United States District Court, will hear the arguments on the motion this Thursday.

The contract, it is alleged, was signed Dec. 18, 1919, and the Republic Distributing Corporation, one of the Selznick enterprises, agreed to distribute films and to turn over to the bureau all prospects and inquiries in regard to non-theatrical exhibition in this country and Canada of the Community Bureau's pictures.

It was agreed, it is alleged in the complaint, that all rentals and gross receipts derived from non-theatrical bookings be made payable thereunder to the bureau. The contract, it is said, contemplated the exploitation of the exhibitions through the facilities for distribution of the bureau.

Under the contract the Selznick firm was to receive 10 per cent. of all gross rentals. It is alleged that immediately after the contract became operative the Republic Distributing Corporation committed numerous breaches and conducted themselves so as to greatly impair the business and reputation of the bureau.

The business was inaugurated Jan. 1, 1920. Prior to the signing of the contract, it is said, both Lewis J. Selznick and officials of the bureau agreed that the non-theatrical picture field offered possibilities which might eventually exceed those of the theatrical motion picture field. The bureau alleges in the complaint it entered into the contract with Selznick in order to avail itself of aid to more rapidly develop the opportunities presented.

ADVANCED COMPANY BANKRUPT

PITTSBURGH, Aug. 15.—An involuntary petition in bankruptcy has been filed against the Advanced Photoplay Corporation here in the U. S. District Court. Considerable capital, it is said, was invested in the enterprise by local investors, but the concern never went through as intended.

The petition filed showed creditors' claims of almost $10,000. It was brought by A. H. Sallade and M. A. Sallade trading as A. H. Sallade & Son, Allison Park. The petition claims the corporation committed an act of bankruptcy by permitting its landlord, the Automotive Association, Inc., to obtain preference through legal proceedings over other creditors.

The petition gives the following as officers of the concern: Edwin McKim, president; David D. Davies, secretary and treasurer, and Samuel Bennett, assistant secretary. The office given in the petition as Pennsylvania and Highland Avenues.

WILL MAKE TWO REELERS

James Howell and Irving Gear have been signed by Martin Films, Inc., to do a series of six two-reel comedy films, with themselves as stars, work beginning last week.

MADGE KENNEDY TO PRODUCE

After the completion of her Goldwyn contracts, which expires within a month or so, Madge Kennedy will start making independent productions for her own company.

OPERATORS MAY STRIKE

Unless the conferences being held between the head of the exhibitors' association and the motion picture operators' union, result in some definite arrangement being made, a strike of motion picture operators will be called for September 1. Recently a new scale of wages was proposed by the union, but unless this is accepted, the strike will take place. The scale asked is as follows:

Houses seating 300 to 600, $1.38 an hour; 601 to 1,000, $1.50 an hour; 1,001 to 1,500, $1.62½ an hour; 1,501 to 2,000, $1.75 an hour; 2,001 to 2,500, $1.88 an hour; 2,501 and over, $2 an hour. Special rate for all circuit houses, $1.75 an hour flat.

For weeks the Committee of the Theatre Owners has made efforts to reach an amicable settlement of the question. The exhibitors claim to be willing to meet a reasonable advance, but say the wages desired under the new scale would be ruinous. Several are on record that before paying such prices for operators they would shut down. They claim that skilled labor at $1 an hour for 52 weeks of a year is a better price than many electricians, chauffeurs, etc., are getting.

It is claimed that while a majority of the Operators' Union are desirous of reaching an agreement with the exhibitors that some of the more radicals in the organization are insisting on the scale demanded, or a strike.

A. Horowitz, recording secretary of the union which is affiliated with the I. A. T. S. E. as Local No. 306, stated yesterday that there was no truth to the report that negotiaitons with the Chamber of Commerce had been broken off and a strike date set for September 1. Horowitz said that negotiations were still on and that he expected a satisfactory conclusion to be reached.

ELECTS OFFICERS

The Arthur Donaldson Production, Inc., at a recent meeting, elected the following officers:

Julius Timm, president; Louis de Lyons, vice-president and treasurer; Eivend Erichsen, secretary and general manager.

The board of directors includes Arthur Donaldson, Edward White, Capt. A. E. Lundeen, Chester de Vonde, Dr. Axel Lindberg, and S. P. Friedman. Howard Herrick has been named general manager of stage productions. Willard King Bradley, in charge of advertising and publicity, and E. J. Albrecht, efficiency expert.

The company, as noted, plans to make films during the summer months, and stage plays in the winter.

REPRESENTS VIDOR HERE

Ed. C. Grainger has resigned from the New York staff of the Exhibitors' Herald and will become New York representative for King Vidor Productions, with headquarters at the First National. He is succeeded in his former post by T. E. Leahy.

MY TENTH SEASON, AND AGAIN FEATURED AND PRINCIPAL COMEDIAN

MIKE SACKS

"OH BABY" COMPANY. PLAYING K. & E. TIME REGARDS TO FRIENDS. METROPOLITAN THEATRE. ST. PAUL, AUG. 22-28.

WITH "OH-BY JINGO" PLAYING K. and E. CIRCUIT

ALEX SAUNDERS
THAT FUNNY LITTLE HEBREW

DIRECTION IKE WEBER

Characteristic, Eccentrique, Interpretative, Classic, Sensational, Impressionistic Artistic, Creative, Emotional Symbolic Dances

GARA ZORA

In Vaudeville Playing Keith Time

FILM FLASHES

"Babe" Ruth's first motion picture to be made by Kessel and Bauman will be called "Headin' Home."

W. E Keller, formerly salesman of the Omaha Branch of the W. W. Hodkinson organization, has been appointed representative and is now in full charge of that branch.

P. N. Brinch, manager of foreign sales for W. H. Hodkinson, sailed from England on August 18. He has been abroad three months.

Howard Thurston, the magician, has just completed his first feature picture in six reels, entitled "Twisted Souls," which will be ready for release by the end of this month.

The Bacon-Backer studios in West Thirty-eighth street and the property on which they stand have been bought outright by the Harry Levey Service Corporation.

Frank S. Mattison is author of the next "Romance of Youth" feature in which Matty Roubert will be starred by the Realcraft Pictures Corporation. It is called "Everybody's Orphan."

Harry M. Berman, general manager of exchanges for Universal, is at present on an inspection trip for that concern.

Sam Benjamin, Oklahoma City branch exchange manager for Universal, is in New York for the first vacation he has had in five years.

Paul Powell is spending his leisure hours in a Los Angeles garage where he is building a car that he says will cost $20,000.

Edward Burns will be leading man in "Blindness," Mary Mills Minter's next Realart picture.

Graham Moffatt's Scottish comedy, "Bunty Pulls the Strings," went into motion picture production at the Goldwyn West Coast studios last week.

Edward Bowes, managing director of the Capitol Theatre, has been appointed director of theatres for the Goldwyn Pictures Corporation.

Tina Modotti has fully recovered from injuries received when her automobile went over an embankment near San Francisco.

Rone R. Rivierre has taken over exploitation work for the Dial Film Company in addition to his duties as publicity director of the Brunton studios.

Myles McCarthy has an important part in the Dial Film Company's latest all-star feature, "The Tiger's Coat."

Myrtle Stedman has completed her contract with the Dial Film Company and according to rumor will next appear at the head of her own company.

Alice Brady has started work on her next Realart Picture. "The New York Idea," adapted from the play of the same name by Langdon Mitchell.

D. M. Schwab, president of the picture concern of the same name, left for the Coast last Friday.

David Butler, star in "Fickle Women," returned from his vacation last Friday and is now preparing for the fourth of a series of pictures in which he is to appear for the D. M. Schwab Productions, Inc.

Douglas Fairbanks has arrived in California where he has begun work on a new feature called "The Curse of Capistrano."

The S. and L. Amusement Company has acquired the Empire Theatre at New Brighton, Pennsylvania, from Charles McDaniel.

"All Men Were Valiant," produced by Metro, will be directed by John Ince.

Dorothy Dickson, the dancer, will appear in "Money Mad," the feature to be produced by Famous Players.

William A. Atkinson, general manager for Metro, has left for the west coast studios of that company to make an investigation of the productions now being made there.

Ann Forrest, instead of appearing in Cecil De Mille's next picture, has been transferred to the George Melford Company, where she will play the feminine role in "Faith Healer."

Bud Duncan, of Ham and Bud fame, is to star in a series of "Bud and His Buddies" comedies for the Reelcraft Pictures Corporation.

Constance Binney has completed camera work on her forthcoming production of "39 East" for Realart. The picture, which will become available to exhibitors during August, is the third she has made for that concern.

FREE Latest Issue of **HOW TO MAKE-UP**

STEIN'S MAKE-UP

FOR THE STAGE & FOR THE BOUDOIR

Write or Call

M. Stein Cosmetic Co.

120 West 31st Street, New York

MONEY WRITING SONGS

A successful music composer and publisher writes a book explaining how to make money publishing songs. Contents: Correcting your Faults, Writing a Melody, Directing the Ambitious Young Composer, Placing your Songs before the Public. Lists over 500 Music Dealers—200 Band and Orchestra Dealers. You need this book, only one of its kind on the market. Only $1.00 Postpaid. Money back if you say so. UNION MUSIC COMPANY, 315 East Fifth St., Cincinnati, Ohio.

ONE ACT PLAYS

Ready or to Order

S. Mencher, 931 E. 179th St., New York City

WANTED

A1 UNION CARPENTER who can **DOUBLE** on **TROMBONE.** Long season.

C. B. MADDOCK, 1482 Broadway, N. Y. City.

NEW STUFF BY A NEW WRITER

Just finishing an original dialogue; can be changed to a monologue. Sample lines.

"THE SONG WRITER"

Hickory, call him Hick for short—I wrote a pathetic spring song, entitled: "He Might Have Made the City, If He Hadn't Broke a Spring."

George—Did you have it published?

Hick—Yes, I did; but I had considerable trouble. I sent it to a leading New York publisher, and he said: "The public is tired falling for Spring songs, spring a Fall song."

If you want the rest of this, make offer. The exclusive will be held open until October 1st. If in need of a good parody, see: "Let the rest of the world go dry." Am working on "Babe Ruth" song, entitled: "When Babe Runs to First He's Going Home."

CHRIS GAINEY,

211½ Main Street, Ft. Worth, Texas.

I'm down in Texas getting Oiled-up. Watch me.

WANTED LADY PARTNER

Woman about 35 years of age, good talker, experienced and good appearance, to join comedian of ability and reputation. Address **Jno. B. Francis,** No. 66 Charles Street (Greenwich Village), New York City.

DRESSMAKING

Gowns made reasonably at 90 Convent Ave. Morningside 4246. **MRS. E. J. WIDMER.**

ACTS PLAYS, SKETCHES WRITTEN TERMS for a Stamp E. L. GAMBLE, Playwright, EAST LIVERPOOL, OHIO

AL FOX

Of GEO. WHITE'S "SCANDALS" of 1920, will write special music to order, "a song or a production." AL FOX, Apt. 14, 518 W. 135th, New York City. Phone, Morningside 324.

PARODY SINGERS

Just finished writing three positive screams on "Let Rest of World Go By," "Rose of Washington Square," "My Baby's Arms." Suitable for straight or any character. Mark my word—positive screams. $1.00 each or 3 for $2.50. America's well-known vaudeville author.

RAY HIBBELER, 4040 Dickens Ave., Chicago.

O'FISHER JOINS FOLLIES SHOW

Ernest O'Fisher has joined Barney Gerard's "Follies of the Day."

Charles Maigne will, hereafter, have his name on all pictures he directs, they to be known as Charles Maigne Productions.

Percy Block has been appointed branch manager at Chicago for the Famous Players.

"The Riddle: Woman," starring Geraldine Farrar, will be released by Associated Exhibitors, through Pathe, Oct. 3.

Mitchell Lewis has arrived in New York from Los Angeles.

Climax Film Corporation, a state right firm, has purchased two pictures for the independent market: "Love's Battle" and "The Fourth Face."

Howard Hickman has signed a contract to direct special productions for Benjamin B. Hampton.

Maurie Meyers, of the Sol Lesser organization, left for the coast last week.

Claud Saunders, following a business trip through the West for Famous Players, was presented with a gold cigarette case as a memento of the first anniversary of the establishment of the exploitation department under his direction.

Chester M. Franklin will direct Mary Miles Minter in her next feature, "All Soul's Eve."

Robert Kurrie has returned to the Metro Coast studios and will immediately begin work on "White Ashes."

Arthur Rosson, who is directing Betty Compson in her second starring vehicle, to be distributed by Goldwyn, has returned to Los Angeles from a three weeks' vacation.

"The Golden Trail," Arrow Fall release, has been sold in New England to Samuel Grand, Arrow Film Corp., of New England.

F. B. Thompson, Walter Waddell, E. R. Widlich and E. R. Wilk, have been added to the sales force of the Friedman Film Corporation, Baltimore.

Barbee's Loop Theatre, Chicago, will run all Goldwyn pictures during the coming year.

Arthur Whyte, of the Empire State Film Corporation, and E. Klein, of the Klein Distributing Corporation, have signed contracts to release, for their respective territories, New York and Boston, "The Heart of a Woman," handled by Peerless Pictures.

"Out of the Snows," a National Picture Theatre production directed by Ralph Ince, who also plays the leading male role, is scheduled for release on Aug. 23. Zeena Keefe plays the leading feminine part.

"Just Outside the Door," starring Edith Hallor, will be released by Selznick Pictures Corporation on Aug. 30.

Joe Reddy, of the Pathe office, is to be married on Sept. 7 to Ruby E. Jones, at Saludo, Va., the home of the latter.

Pauline Bush, who has not appeared on the screen for some time, is to re-enter pictures.

Arthur Rosseau returned from Europe Monday on *La Lorraine*, but Paul Brunet, who sailed with him in June, is still over there.

Edward Lowe, Jr., has become a member of the Metro scenario department.

A. P. Younger, of the Metro scenario department, is adapting Hannah Hansdale's story, "The Turning of the Worm," for the screen, under the name "Don't Nag Your Husband."

Ray Smallwood, who directed Mme. Navimova in "Madame Peacock," her latest Metro picture, is resting at Big Bear before cutting the film.

Browditch "Smoke" Turner has been selected to enact the part of Argensola in the Metro production of "The Four Horsemen of Apocalypse."

Abe Mass is once more back with Metro in the capacity of assistant to Arthur Zellner, who, in turn, is assistant to Maxwell Karger, director general, at the studios in West Sixty-first street.

Jean Copeland, formerly of the Photoplay Magazine, has been engaged to do special staff assignments in the scenario department of Metro's New York studios.

Sam E. Morris, vice-president and general manager of the Select Pictures Corporation, who was operated on recently, has recovered and paid a visit to the Selznick offices last week.

Henry C. Siegel has been appointed as treasurer for the Selznick enterprises.

George Irving will direct Bert Lytell in "The Misleading Lady" due to the sudden illness of George Terwilliger who was to have directed the picture.

MINSKY BROTHERS

National Winter Garden

2ND AVE. AT HOUSTON ST.

NEW YORK CITY

S. JAY KAUFMAN N. Y. GLOBE

Says:

Round the Town

WITH S JAY KAUFMAN

(Copyright, 1920, by S. Jay Kaufman)

A Second avenue first night. Ah! And again, ah! The National Winter Garden. Which goes the burlesque houses one better, as it were, by doing a new show each week. The title doesn't matter. This one, "Nothing on To-night." Simply a series of scenes, songs and comics. The latter via what is known as "bits." And the chorus. The chorus here is very much THE thing. Thirty young damsels and each has a following. One got quite a reception as she entered. Then there were flowers. Each lady of the cast got her share. And her share meant dozens of bouquets. The orchestra leader used as much of his energy handling them across the footlights as he used conducting. His thanks from the actresses was a flower from each bouquet, which he promptly handed along to another musician. Broadway sent a contingent, including Sybil Carmen.

ASK SID HE KNOWS

BASE BALL

NEW YORK B. B. CLUB

NATIONAL LEAGUE

POLO GROUNDS

MADISON'S BUDGET No. 17

My greatest book of comedy material, containing a generous assortment of my sure-fire, original monologues, parodies, acts and sketches for 2 males and for male and female; also minstrel first-parts, minstrel finale, 200 single gags, a one-act comedy for 9 characters, etc. Price ONE DOLLAR. JAMES MADISON, 1052 Third Avenue, New York. (From June 22 to Sept. 1 my personal address for writing special material is 404 Flatiron Building, San Francisco.)

KYLE ISSUES A STATEMENT

Howard Kyle, executive secretary of the Actors' Fidelity League, last week issued a statement in denial of the report said to have emanated from his office, in which it was said the Actors' Fidelity Association were behind the Touring Managers' Association and would join forces with the latter in the event of trouble with Equity.

"No manager or group of managers," Kyle said, "has ever asked the Actors' Fidelity League to agree to any modifications or changes, whatsoever, in the standard contract as established with the P. M. A. to govern theatrical engagements.

"In the event of such a request, the League's representatives would have felt bound to deny it if the managers desiring the concessions intended to present their attractions in the same theatres throughout this country and Canada where members of the P. M. A. present theirs.

"Regarding the contract established three years ago in co-operation with Chicago managers to govern engagements with companies playing popular price houses, it meets the different conditions with a clause that provides that the number of performances to constitute a week's work shall be according to the regular custom of the theatre in which the companies shall appear; it being understood that the prices of admission to these theatres must be cheap—that is, $1 or less as the top."

STAR & GARTER OPENS

CHICAGO, Ill., Aug. 23.—The Star & Garter opened its new season Saturday night with Al Reeves' "Joy Belles." The theatre has been redecorated and renovated. The interior makes a stunning appearance in its new dress of gray, mauve and old gold. A washed air ventilating system has been installed and a gallery entrance has been cut in on Madison street, making the house one of the most modern playhouses in the windy city.

JEANNE EAGLES ILL

CHICAGO, Ill., Aug. 23.—Word has been received from New York telling of the serious illness of Jeanne Eagles and the necessary cancellation of "The Wonderful Thing," which was announced to open at the Princess Theatre on Aug. 29. The engagement is to be played later upon the recovery of Miss Eagles.

REMODELING ALLENTOWN HOUSE

ALLENTOWN, Pa., Aug. 23.—The Lyric Theatre here is being remodeled by W. D. Fitzgerald, of the Lyric Amusement Company, also the manager of the house, at a cost of $115,000, and reopens on Labor Day with a combination bill.

JARVIS OPENS AGENCY

Sidney Jarvis, former leading man at the Winter Garden, has opened a motion picture casting agency in Forty-fourth street. Jarvis plans to handle engagements only for principals and directors.

"SINBAD" REHEARSING

Rehearsals of the cast which is to appear with Al Jolson in "Sinbad," have ben started. This will be the third season this extravaganza has played the Winter Garden.

BRADY TO DO "YOUNG VISITERS"

William A. Brady will produce in the near future, in association with Lee Shubert, a dramatization of Daisy Ashford's book, "The Young Visiters."

HUMMING BIRD OPENS

SAN FRANCISCO, Aug. 17.—Maude Fulton opened her engagement at the Columbia Theatre here in "The Humming Bird" on August 16.

COLISIMO'S WIDOW GET $6,000

CHICAGO, Ill., Aug. 23.—Mrs. Dale Winter Colisimo, formerly Dale Winter, cabaret and vaudeville entertainer, was given $6,000 from her husband's estate by order of Probate Judge Williams. It consists of three $1,000 bonds of the Ambassador Hotel, Atlantic City, and a lavalliere, valued at $3,000. Relatives of Mr. Colisimo signed the petition. The bonds and lavalliere were presented to Mrs. Colisimo by her husband during his lifetime, but they were kept locked in his vault. Mrs. Colisimo waived her right to a share in the $75,000 Colisimo estate. It is expected that she will receive another portion when distribution is made. Dale Winter married Colisimo in another state, and the wedding, following so close on the heels of Colisimo's divorce, was not legal in the state of Illinois.

ZIEGFELD SIGNS BARONESS

Baroness Norka Rouskaya, musician and dancer, who was to have made her appearance on the Century Roof for the Shuberts, has been engaged by Ziegfeld and will appear on the Ziegfeld Roof instead in the "Midnight Frolic," when it opens.

The baroness, who is but twenty years of age, was commanded to appear before and play the violin for the King of Italy when she was but ten years old; she is well known on the continent, and has appeared extensively through South America and Cuba.

LAMBART MUST PAY ALIMONY

Pending the outcome of her suit for separation, Major Ernest Oliver Cavan Lambart must pay his wife, Josephine Teller Lambart, $80 a month alimony and $250 for counsel fees.

In her affidavit, filed some time ago Mrs. Lambart declared that her husband, who is an actor, kept her "on the anxious seat" in a car standing outside of the Lambs Club, while he was inside "sobering up on chili con carne."

BAILEY PUTS HIS HOUSE IN ORDER

It was learned early this week that Oliver D. Bailey recently spent upwards of $10,000 in painting and redecorating the Fulton Theatre, of which he is the lessee.

In addition to having the house painted from cellar to garret, the orchestra was furnished with new draperies, and a new electric sign costing $2,100 was placed on the front of the house. All impaired seats in the house were replaced with new ones.

HAYMARKET RE-OPENS

CHICAGO, Ill., Aug. 23.—The Haymarket Theatre reopened on Saturday with improvements valued at $100,000 having been installed during its summer of idleness. The house is under the ownership of Irons & Clamadge and will continue to play burlesque. In conjunction with his burlesque policy, the house will offer once a week a popular wrestling bout, among men of prominence in the sporting world.

EDITH MASON RETURNS

CHICAGO, Ill., Aug. 23.—Edith Mason has rejoined the Chicago Grand Opera Company after an absence of six days, due to the severe illness of her mother. It is announced that she will make three successive appearances late this week. She will sing Gilda in "Rigoletto," Marguerite in "Faust," and Micaela in "Carmen."

E. W. DUNN IN LONDON

Edward W. Dunn, personal representative for George M. Cohan, sailed for London last week aboard the *Caronia*. He will be gone about six weeks, which time will be spent between London and Paris.

LANG IN T. M. A.

NEWARK N. J., Aug. 21.—Harry Lang, who is the featured comedian with the Lid Lifters was elected a member of the Newark Local of the T. M. A. last week.

ELLIOTT AGAIN MANAGER

Nick Elliott is again at the National Winter Garden in the capacity of manager.

N. V. A. WINS AGAIN

BAY RIDGE, Sunday, Aug. 22, 1920.—N. V. A.'s defeated the Bay Ridge Athletic and Fox's Bay Ridge Theatre combined by a score of 4 to 3. The score:

Score:

N. V. A.	AB.	R.	H.	E.
J. Lynch, 2b.	3	0	0	2
Roth, ss.	3	1	1	0
Harvey, 1b.	4	2	2	1
Armstrong, 3b.	4	0	1	0
Packard, cf.	4	0	1	0
Kenneck, lf.	2	0	0	0
C. Lynch, rf.	1	0	0	1
Markey, rf.	2	0	0	0
Van, c.	3	0	0	0
Smith, p.	4	1	2	0
Totals	30	4	7	4

Bayridge	AB.	R.	H.	E.
Freer, 3b.	4	0	0	0
T. Tyrus, lf.	4	0	1	0
Thompson, ss.	4	0	1	0
H. Tyrus, cf.	3	1	0	1
Salanack, 1b.	3	1	0	0
Moulton, 2b.	3	1	0	1
Waldron, rf.	4	0	1	0
Langhurst, cf.	4	0	3	0
Flood, p.	3	0	0	0
Totals	32	3	6	2

Score by innings:

N. V. A.....0 0 1 0 0 0 1 0 2—4
Bayridge .....0 1 0 0 0 0 0 0 2—3

Three base hit—Thompson. Two base hits—Waldron, Smith, Harvey, Packard. Sacrifice hits—Salanack, Flood, J. Lynch. Hit by pitcher—Smith 1, H. Tyrus. By Flood 1, Roth. Base on balls—By Smith 1, by Flood 2. Struck out—By Smith 8, by Flood 2. Left on bases—N. V. A. 2, Bayridge 5. Time of games, 1 hour, 45 minutes. Umpire—McMahon. Scorekeeper—Al Grossman.

GATTS' SHOW GETS $2,000

READING, Pa., Aug. 22.—George Gatt's "Katzenjammer Kids" show, which closed a three-performance engagement here last night at the Rajah Theatre, played to $2,000 gross on the engagement. This total, at the prices charged, $1.50 top, is considered remarkable business in this part of the country for this time of the season.

KAHN HAS 10 PRINCIPALS

Evelyn Cunningham opens at Kahn's Union Square on Monday, September 6th. With Miss Cunningham's appearance Kahn will have ten principals in his show. They are Evelyn Cunningham, Norma Bell, Hattie Beall, Margie Penetti, Tom Howard, Joe. Rose, George Walsh, Gus Flaig and William Boberg.

MARIE JANSON WINS CASE

Marie Janson last week won her case against the Shuberts before the A. E. A-P. M. A. arbitration board. She was awarded two weeks' salary. She told members of the arbitration board she was let out of "Florodora" show after four weeks of rehearsal.

NEW REVUE READY

SAN FRANCISCO, Aug. 22.—Blake and Amber have organized a new musical revue called "The Blake and Amber Gaiety Girls," which will play the bay cities. In the cast are George Rehem, Cecelia Mavis, Bob Talbott, Jess Mendelsohn, and Lorraine Wise.

TERRE HAUTE TO OPEN

TERRE HAUTE, Ind., Aug. 14.—The Hawkins Webb Company will open its Fall and Winter season at the Grand Opera House here on Labor Day, Sept. 6. The company is not complete yet and the opening bill has not been chosen.

LEWIS OPENS IN TAMPA

TAMPA, Fla., Aug. 14.—Jack Lewis, who opened his stock company here on August 10 in "The Brat," did a good business, and is expected to remain here for the rest of the Fall season before moving on.

CRESCENT OPENS LABOR DAY

The Shubert-Crescent Theatre, Brooklyn, one of their subway and dog houses, opens its season on September 6, with Victor Herbert's "My Golden Girl."

FANNIE HURST CONVALESCING

LOS ANGELES, Aug. 21.—Fannie Hurst, the writer who recently underwent an operation for appendicitis in San Francisco, is convalescing rapidly.

DEATHS

LILLIE ELDRIDGE (RYAN) died on Tuesday of last week in her sixty-ninth year. As a child she was a member of the juvenile Holman Opera Troupe. Later she became well known as a player of Shakespearean roles. She was the doughter of "Aunt Louisa" Eldridge and a sister of Press Eldridge, the well known minstrel.

MRS. ROBERT JACOBSON, mother of Grace La Rue, died of heart disease on Tuesday of last week in San Francisco.

MRS. FLORRIE M. JONES KELLY, fifty-six, companion to Vesta Tilley for more than twenty years, died at her home in Brooklyn on August 13 after a long illness. She was a member of the Vesta Tilley Vaudeville Company which toured this country in 1898. She is survived by her husband, John Kelly, of Brooklyn, and a brother and sister who live in England.

WALTER COLLIER, theatrical manager, died at his home in Long Branch on August 20. He was stricken with paralysis while at Athens, Ga., fourteen months ago. Collier was the son of James W. and Mary Mitchell Collier, both prominent in theatrical circles, and was born in New York city. He is survived by his wife, Lizzie Hudson Collier, and two sisters, Sadie Albaugh Henderson, wife of Frank E. Henderson of Jersey City, and Anna Albaugh Mitchell, wife of Charles E. Mitchell. Collier's last engagement was that of personal manager for Otis Skinner. He had also held similar positions with William H. Crane, Margaret Anglin, Henry Miller, and Ada Rehan.

IN MEMORIAM
TONY PASTOR
Died Aug. 26, 1908
JOHN LECLAIR

HOMER NORRIS, sixty, composer, and for many years organist of St. George's Episcopal Church, died August 14, in Roosevelt Hospital, of blood-poisoning, which set in after he was run down by a taxi on June 26. While organist of the Harwood Street Baptist Church, Boston, Norris attained prominence by composing fifty songs, among them being "Twilight." His cantata, "Nain," is said to be one of the best American works in the larger church forms. He was born in Wayne, Maine.

LETTER LIST

GENTS.
Ashby, John D.
Aldridge, Arthur
All, Ambark
Balfour, J. E.
Burkhardt, W. C.
Baugh, Jas.
Crowley, Herbert
Elkins, Elroy
Faust, Victor
Gollenstein, John
Gibney, Wm.
Gieser, Harold
Holden, Wm.
Jeela, C.
Journley, Wm.
Jackson, Bert
Kale, Ernest
Kavlik, Andrew J.
Martin, Felix
McShane, Jack
Nordstrom, Leroy
Opel, Harry
Onzo, Tom
Riche, Rom
Stanley, Fred
Test, Russell L.
Tafian, M.
Thornton, Harry
Toms, F.
Underwood, Franklyn
Wheeler, J.
Williams, E.
Wainwright, Wm.
Weaver, Ord

LADIES
Arnold, Theresa L.
Bennett, Billie
Carman, Billy
Cortland, Alma B.
Coleman, Rose
Daly, Thyl
Garner, Ruth
Gane, Dorothy
Harding, Olive
Jackson, Miss A.
Linnette, Dagmar
Lowe, Jane
Lewis, Faye (Pkg)
Luker, Eleanore
Moore, Ruth
Mayhew, Harriett
Mertz, Emily
Mayne, Hartie
Morgan, Hilda
Melvin, Babe
Marshall, Bess
Mack, Marian
Randolph, Fanny
Raymond, Lizzie B.
Smith, Alice
Toms, Mrs. Frank
Washington, Fanny
Wheeler, Ruth

COHAN STAFF COMPLETE

George M. Cohan is shortly going to move into his new quarters, a five-story structure at 227 West 45th Street, which is expected to be ready for occupancy within a week.

Cohan will be general manager, Julian Mitchell has been engaged as stage director for the musical productions and John Meehan will have charge of the dramatic shows. Francis X. Hope is the personal representative and Edward W. Dunn will be Cohan's personal representative; the press department will be under the care of Caldwell B. Caldwell and other members of the extensive staff include James Troupe, Helen Raddy, George Ashby, Joseph Vion, James Gorman and Max Mazzanovitch.

FINED FOR PLAYING CHILD

Thomas Rooney, theatrical manager, on the complaint of an agent of the Society for the Prevention of Cruelty to Children, was fined $50 in Special Sessions last week for permitting a child under sixteen years of age to take part in a performance at the Broadway Theatre on July 27. The child was Grace Green, a twelve-year-old dancer.

E. F. ALBEE
President

J. J. MURDOCK
General Manager

F. F. PROCTOR
Vice-President

B. F. Keith Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH
F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing S. K. Hodgdon

Attention, Vaudeville Acts

John Quigley Theatrical Agency, Inc.

New England's leading Independent Agency. Good Vaudeville Acts wanted. Short jumps. 184 Boylston St., Boston, Mass.

ARRANGING IN ALL ITS BRANCHES

UP TO DATE ORCHESTRATIONS FOR DANCING AND DUMB ACTS
ORIGINAL WORK FOR SINGING ACTS
THEO. G. BEACH
207 W. 48TH ST. NEW YORK CITY

TAYLOR TRUNKS

219 W. 44th ST., NEW YORK 28 E. RANDOLPH ST., CHICAGO

ALLEN SPENCER TENNEY

VAUDEVILLE WRITER
"IF MATERIAL CAN HELP YOU, I CAN BE OF MATERIAL HELP TO YOU." WRITE, WIRE, OR CALL—
Allen Spencer Tenney, 1493 Broadway, N. Y.

PLAYS

For STOCK REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for home amusement. Negro Plays. Paper, Scenery, Mrs. Jarley's Wax Works. Catalogue Free! Free! Free!
SAMUEL FRENCH, 28 West 38th St., New York.

Insure Your Material Against Theft

REGISTER YOUR ACT

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used or other witnesses. Further acknowledgment will be made by the names and numbers being published.

Address your contribution to

The Registry Bureau
NEW YORK CLIPPER, 1604 Broadway, New York

..... Date .....

NEW YORK CLIPPER REGISTRY BUREAU

Enclosed find copy of my.....

entitled .....

for Registration.

Name .....

Address.....

CERTIFICATES ISSUED

1490—I. W. Pickford	Song Poem	1499—J. M. Nolan	Lyric
1491—P. F. Reilly	Lyric	1500—Al W. Johnston	Song Titles
1492—James B. Donovan	New Act	1501—Al W. Johnston	Song Titles
1493—Charles Voelker	Story	1502—Oscar Snyder	Lyric
1494—Duncan & Lynn	Act	1503—Murray Tanner	Lyric
1495—Harvey Denton	Photoplay	1504—Maxwell Janes	Titles
1496—Happy Mack	Scenario	1505—Jim McCauley	Lyric
1497—J. Aldrich Libbey	Title	1506—Joseph H. Vacant	Title
1498—P. F. Reilly	Song Lyrics	1507—David Greenberg	Title

WIG

Real Human Hair, Irish Comedian, Jew, Dutchman, Clown, $1.00, $1.75 each. Negro, 75c. Lady wig, $3.50. Tights, $1.75. Hair Mustache, 25c. Crepe Hair, p. yard 25c. Catalog free.

GUS KLIPPERT, 46 Cooper Sq., New York.

ZAUDERS MAKE-UP

LET US PROVE IT IS BEST.
113 W. 48th St., N. Y.

CLIPPER BUSINESS INDEX

STAGE DANCING SCHOOLS.
Harvey Thomas, 59 E. Van Buren St., Chicago, Ill.

LAWYERS.
Joseph A. O'Brien, 1402 Broadway, New York City.
Edward Doyle, Attorney, 421 Merchants Bank Bldg., Indianapolis, Ind.
James S. Kleinman, Equitable Bldg., 120 B'way, New York City.
F. L. Boyd, 17 No. La Salle St., Chicago.
Andrew J. Smith, 53-63 Park Row, N. Y.

MUSICAL CLASSES
A. Braunneiss, 1012 Napier Ave., Richmond Hill, N. Y.

SCENERY.
Schell's Scenic Studio
581-583-585 South High St., Columbus, O.
Kahn & Bouwman Scenic Studio
160 W. 45th St., Room 46, N. Y. C. Bryant 1925
SCENERY FOR HIRE AND SALE
Amelia Grain, 819 Spring Garden St., Philadelphia, Pa.

SONG BOOKS.
Wm. W. Delaney, 117 Park Row, N. Y.

TENTS.
J. C. Goss Co., 10 Atwater St., Detroit, Mich.

THEATRICAL GOODS.
Boston Regalia Co., 387 Washington St., Boston, Mass.

THEATRICAL HARDWARE.
A. W. Gerstner Co., 634 8th Ave. (41st St.), New York.

THEATRICAL PROPERTIES.
John Brunton Studios
226 W. 41st St., N. Y.—Bryant 5914

VIOLINS AND SUPPLIES
August Gemunder & Sons, 141 W. 42d St., N. Y.

TIGHTS

Silk Opera Hose and Stockings

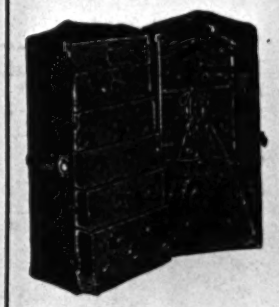
Are Our Specialties

QUALITY the BEST and PRICES the LOWEST.

Gold and Silver Brocades, Theatrical Jewelry, Spangles, Etc. Gold and Silver Trimmings. Wigs, Beards and all Goods Theatrical. Samples upon request.

J. J. WYLE & BROS., Inc.
(Successors to Siegman and Weil)
18-20 E. 27th St. New York

CENTRAL FIBRE WARDROBE



45x21x15
$50.00
45x21x23½
$60.00

Equal to any $75.00 trunk and guaranteed.

Central Trunk Factory
SIMONS & CO.
700 Arch St. Phila.

WIGS WORTH WHILE

Toupees Make-Up
Send for Price List
G. SHINDHELM
180 W. 46th St. New York

Chicago Costume Works

We Rent Costumes and Wigs for all occasions. Amateur Plays, Minstrels, Clean stock. Send 30c. for Jack Weber's Minstrel Joke Book. A Big Hit.

116 No. Franklin St.
Chicago, Ill.

SCENERY

Diamond Dye, Oil or Water Colors
SCHELL SCENIC STUDIO, COLUMBUS, O.

BAL TRUNKS

WILLIAM BAL CO.
141 W. 36th St.
TELEPHONE
GREELEY 2068

SHOW PRINTING

Heralds, Tonighters, Dodgers, Tack and Window Cards, Half-Sheets, One-Sheets, Three-Sheets, Cloth Banners, Card Heralds, Letterheads, Envelopes, Etc. Type work only No stock paper. Everything made to order. Write for prices, giving full information as to printing desired.

GAZETTE SHOW PRINTING COMPANY
MATTOON ILLINOIS

STAGE
J. MILLER & SONS INC
NEW YORK SHOES CHICAGO

The world's largest manufacturers of theatrical footwear

WE FIT ENTIRE COMPANIES
ALSO INDIVIDUAL ORDERS

New York
1554 B'way at 46th St.

Chicago
State and Monroe Sts.

WARDROBE PROP TRUNKS

$18.00

Big Bargain. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, $20 and $25. A few extra large Property Trunks. Also old Taylor Trunks and Bal Trunks. Parlor Floor, 28 W. 31st St., N. Y. City.

ACTS

& VODVIL MATERIAL WRITTEN. Writing for some of vodvil's best.
CARL BIESSE, Author
2515 E. 10th. Indianapolis, Ind.

RICHARD W. PASCOE
Lyricist
DETROIT, MICH.

Plays

VAUDEVILLE ACTS, ETC.
N. Y. PLAY BUREAU, 2681 Decatur Ave., New York City.
Stamp for catalog.

PAPER HATS

for Carnivals, Parades, Dancing. Doz. 35c. up
Catalog free
GUS KLIPPERT, 46 Cooper Sq., N. Y.

Printed by THE TECHNICAL PRESS, New York.